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Amarilli—Caccini
O del mio amato ben—Donaudy;
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Quando nasceti tu—"Lo Schiavo";
E lucevan le stelle—"Tosca";
Bergère légère—Weckerlin;
Dalla sua pace—"Don Giovanni";
Vidalita—Williams;
Come, Love, with me—Carnegoli;
Life—Curran;
Rondine al nido—de Crescenzo;
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Give me excess of it . . .*

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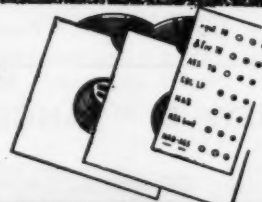


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THE EXPERTS' OPINIONS

WE RECOGNISE the value, not for the first time, of the judgment of the Technical Correspondent of *The Gramophone* in quoting his commendation of the R.C.A. Amplifier, for good measure adding comment from other expert sources. Amongst other opinions that of the high fidelity specialist retailer is pretty significant. Consider our ability to make fair judgment. We usually have some weeks experience trying out new equipment before it is on sale. Later we shall examine its application with our customers' diverse conditions of use: Its strength and weaknesses will then appear in true perspective.

How do we apply the lessons so learnt? First, our advertisements aim to give our objective opinions of products, not carbon copies of the makers'; some items selling well elsewhere which we cannot commend will never be featured here. Next, when you ask our opinion it will be fully informative, for we prefer you to spend £5 with us and be satisfied than to spend £10 and be dissatisfied, never to come again. Such cannot always be said for dealers whose experience in high fidelity is relatively short.

We welcome callers seeking comparative demonstrations. PROVINCIAL postal enquirers meet with expert attention, also those OVERSEAS (or going abroad) who enjoy tax-free purchase.

R C A



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And G. W. Tillett—"Extremely elegant . . . takes its place with the finest now available."—*Record News*.

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NEW BOOKS

"High Fidelity: The Why and How for Amateurs", G. A. Briggs. 13/3. "Record Guide Supplement", 13/6. Also "Record Guide", 1955, 36/6., or the two volumes, 47/6. "Hi-Fi Year Book", 8/6. All post paid

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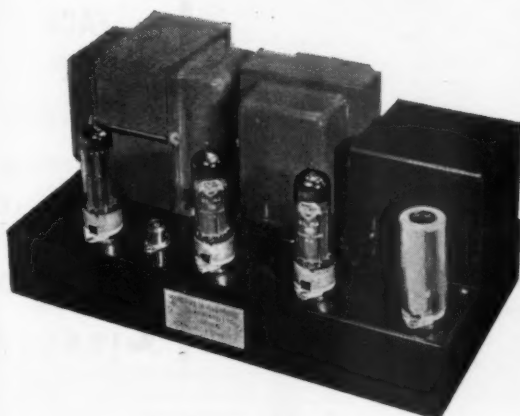


THE

RD JUNIOR AMPLIFIER / CONTROL UNIT

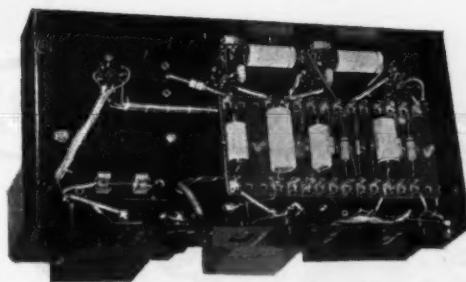
Feature for feature the RD JUNIOR Amplifier/Control Unit undoubtedly represents the finest value available in British high fidelity equipment to-day.

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- Hum and Noise —80db below 8 watts
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- Spare Power, 270 v. 40 m/a. 6.3v. 2A.
- P.U. Input Sensitivity 30-50 m/v.
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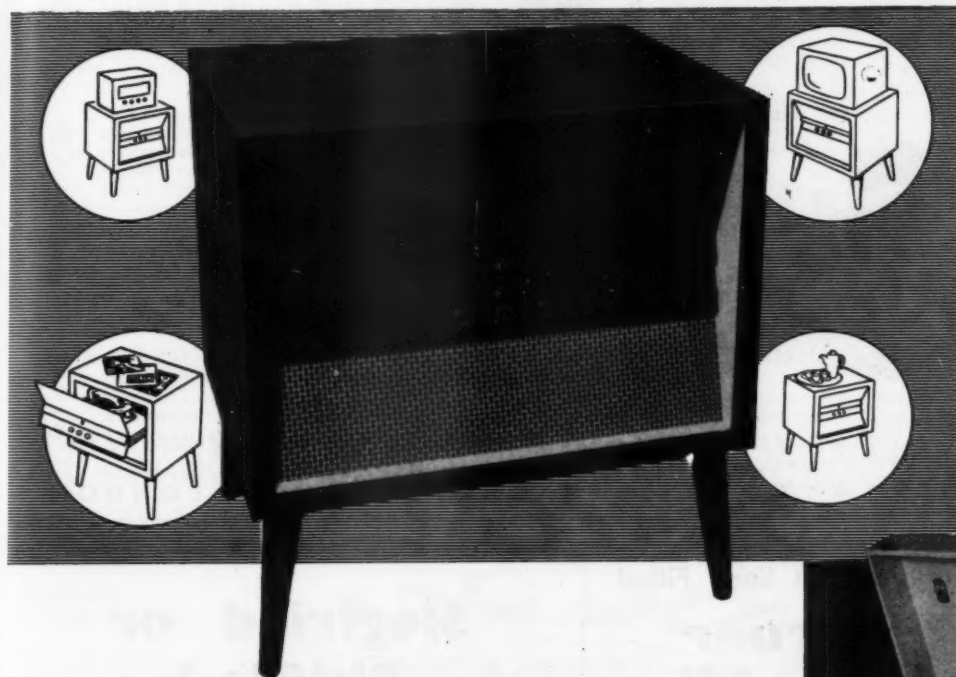
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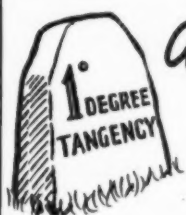
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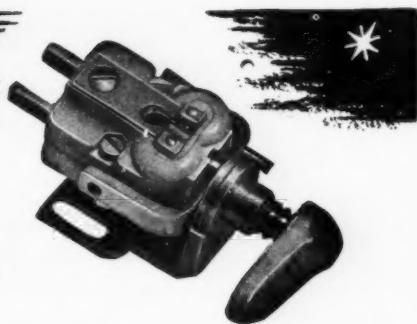
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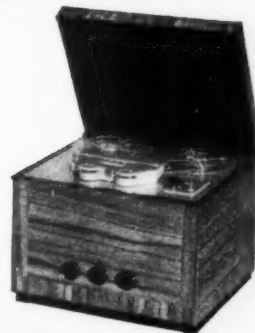
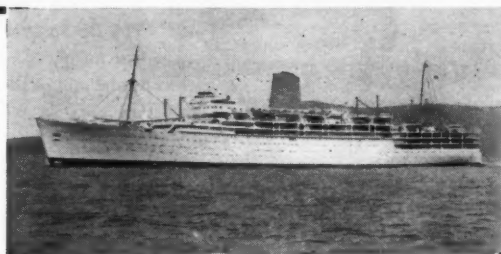
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THE GRAMOPHONE

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EDITORIAL

TWENTY-FIVE years ago in the month of June I was commenting in my Editorial on the astonishing vitality of Conchita Supervia's voice on records. Readers have an opportunity of judging for themselves the vitality of that lovely voice in this very June when THE GRAMOPHONE enters upon its thirty-fourth year. The death of Conchita Supervia in the prime of her youth was the greatest loss suffered by the gramophone until the death of Kathleen Ferrier, and the news that Parlophone are issuing a LP disc of Supervia's Carmen has gladdened my heart. By the way the accent is on the second syllable not the third. This is the first operatic reissue to appear (the Claudia Muzio record from Decca on the London International label issued in December, 1954, had to be withdrawn on account of copyright difficulties) and I do hope that this Supervia disc will be the first of many of the great singers of the past. Other countries have managed to do it, and I do not understand why we lag behind in the United Kingdom. The extended-play 45 r.p.m. disc is suggested as the best medium for such reissues.

The most difficult problem of the recording companies during the last thirty-three years has been to judge the right moment to make a revolutionary advance, the two outstanding examples of which have been the introduction of electrical recording and the long-playing disc. The LP disc has now firmly established itself and without doubt it has been the chief reason for the present renown of the gramophone. The index to the reviews in our last number listed no less than 104 recordings of serious music, which is more than were issued in a whole year not so long ago. Such lavish recording not only represents an immense outlay by the recording companies, but it also indicates an equally immense outlay

by the record-buying public. It is with that thought in my mind that I hear of progress toward the next great step in the advance of the gramophone—to binaural sound. H.M.V. have already offered the public the necessary tapes and reproducing equipment, and from reports I hear Decca has the matter well in hand, although no official statement has been made. It is right that the great manufacturers should stay in the van of progress, but I shall remind our readers that some years must elapse before binaural sound can enjoy the wonderful repertory now available to LP enthusiasts. Those in a position to afford the equipment for both must be very few and I cannot suppose that anybody faced with the choice between them will not confidently choose LP for a long time to come.

When LP arrived in this country I was placed in the invidious position of having to advise caution before deciding that the 78 disc was on the shelf with the dodo; indeed, some people accused me of trying to retard the hands of the clock. That binaural sound, or rather the development of binaural sound, will be the ordinary equipment of every gramophone owner in the future is certain, but it is still in the future, and it would be tragic if any attempt were made to build up a repertory of music for the new medium at the expense of the best performance available.

The standard maintained for the LP disc during the last few years has been truly remarkable and reflects an integrity of outlook which I wish that more book-publishers would imitate. Book-publishing is not in a healthy condition at present because the publishers have surrendered to over-production and often use methods of salesmanship more suitable for detergents than for books. We must not allow that to happen to recorded music. We must show no mercy to

mediocrity, which is the chief threat to art in the middle of this twentieth century.

Compton Mackenzie

E.M.I. Statement

In the course of a recent interview Mr. J. F. Lockwood, Chairman of Electric and Musical Industries Limited, gave some background information on the recent termination of the mutual exchange contract between E.M.I. and the Radio Corporation of America.

Mr. Lockwood said: "There were three important factors which led us to sever our long and happy association with R.C.A."

"First, E.M.I. own two forceful subsidiaries in the U.S.A. which now account for approximately 25 per cent of the enormous American market in gramophone records. It is very difficult, with the American anti-trust laws, for E.M.I. to be a strong competitor of R.C.A. in the United States and an ally in the United Kingdom."

"Second, the 'His Master's Voice' catalogue is as rich as the R.C.A. catalogue in classical recordings. We came to the conclusion that, in view of our present strength in the United States, it would be more profitable for us to exploit our 'His Master's Voice' titles ourselves in the United States market, which is seven times the size of the United Kingdom market in gramophone records. Any sales, therefore, lost in the United Kingdom as a result of our not having the R.C.A. titles are much more than offset by our sales in the United States of our 'His Master's Voice' titles."

"Third, R.C.A. want in future to have their titles issued in this country under their own trademark. We did not consider that a short-term matrix agreement warranted our reducing the United Kingdom 'His Master's Voice' catalogue in order to promote the R.C.A. trademark."

Mr. Lockwood then gave some figures related to the size and progress of E.M.I. which, he said, established them as the largest gramophone record company in the world. Board of Trade figures showing the value of gramophone record sales in the United Kingdom indicated that the sale of

E.M.I. trademarks ("H.M.V.", Columbia, Parlophone, M.G.M., Capitol and Regal-Zonophone) amounted to a little under half of the total sales. Export figures for the

Group were slightly lower, although in addition to direct exports the Company has subsidiaries operating in 24 countries overseas.

CHAMBER MUSIC FOR WIND INSTRUMENTS

By JOHN WARRACK

A GLANCE down the Opus List of almost any composer will show at least one work in which wind instruments predominate, even if it is only a miniature piece for one instrument and piano (the inevitable "Pastorale") or an example of that macabre genre, the *morceau de concours*. A second glance will show that no piece of concerted wind music has ever been the best work in a composer's output. Unless blended with strings, piano, or the human voice, wind instruments have too limited an expressive range to be a medium for the highest musical inspiration. It is, of course, another matter when the wind instrument is the soloist against a string ensemble, though even here the composer's attention is usually bent largely on displaying his soloist as diversely and effectively as possible. Unsupported, wind instruments are at their best simply serenading or diverting, and the wind serenades of the 18th century were never intended to be heard with the full concentration demanded by a symphony. They belonged in the dark street below a lady's window or in the gallery above a rich man's table. They were *musique d'ameublement* in the best sense. Everyone knows the story of Satie rushing frenziedly up and down the theatre aisle while his interval music was being heard in devout silence, crying "Parlez! Parlez!"; an 18th century composer hearing under modern concert conditions the *Divertimento* or *Tafelmusik* he wrote, cash down, as background noise for an Elector's banquet would probably start to his feet urging "Mangez! Mangez!"

This is, of course, no reason why the *ameublement* should not be of the highest quality. But the most beautiful of Chippendales was meant to be sat on, and the gramophone-lover who eats his supper or reads a book while listening to a Mozart serenade would win the composer's heartfelt approval. He is well provided for.

Bach wrote hardly any wind music apart from the six Sonatas for flute and harpsichord and flute and continuo, complete on four Brunswick sides with Julius Baker and Sylvia Marlowe (AXTL1015-6). Sonatas Nos. 4-6 alone are given a more authentic performance, complete with 'cello continuo, by the French duo Jean-Pierre Rampal and Robert Veyron-Lacroix on Ducretet-Thomson DTL93058. A few other flute pieces, including the perhaps spurious D minor Trio for flute, oboe, and harpsichord are collected on Oiseau-Lyre OL50015.

Handel's contribution is also limited—some military morsels are briskly played by

Karl Haas's ensemble on Parlophone R20617*, and Julius Baker plays (on the flute) eight of the Op. 1 Sonatas with Sylvia Marlowe on Brunswick AXTL 1028-9. There is also an "Overture" in C major for two clarinets and horn, interesting as one of the early appearances of the clarinet, and attractive for its ready sparkle. Three of Karl Haas's players give a brilliant performance on Parlophone R20481*.

C. P. E. Bach was a more prolific wind composer. Like his father, he admired the flute, and left a number of pieces in which it features, some of which are on Oiseau-Lyre OL50017, with Kurt Redel playing. His lively, likeable six Sonatas for two each of flutes, clarinets, and horns, and a bassoon, are given almost immaculate performances by a group of leading English wind players under Karl Haas on a 10 in. Parlophone (PMB1004), coupled with a less interesting Suite by Telemann for two oboes, two horns, and bassoon.

J. C. Bach's wind music is represented on records only by Oiseau-Lyre OL50046, which contains two flute Sonatas and three Quintets with flute and oboe as principal instruments.

Mozart's numerous serenades and divertimenti contain some of his most charming music, and he wrote the one wind ensemble work in history that deserves to be called great—the Quintet for Piano and Wind (K.452). This is also the hardest work of the repertory to perform successfully, chiefly because Mozart has cast his themes so that a phrase habitually passes across more than one instrument, requiring perfect sympathy and co-ordination, and because the same theme really asks for a different tempo when played by the piano and when on the wind—the right compromise is discoverable only by trial and error, and very elusive. There is little to choose between the two finest performances—by Dennis Brain's quintet, with Colin Horsley, on H.M.V. CLP1029, or by the Philharmonia Wind Quintet, with none other than Gieseking, on Col. 33CX1322. The former is backed by a good performance of Lennox Berkeley's fine Trio for violin, horn and piano; the latter, as wind-fanciers will prefer, is coupled with Beethoven's piano and wind quintet, modelled, so the composer said, on Mozart's work, though it adopts throughout exactly the opposite musical procedures that Mozart hit upon to solve his problems. Gieseking chooses unexpectedly slow tempi—too slow for the finale of the Mozart, I cannot help feeling, though his artistry

is very persuasive and his phrasing always a delight. There is also a serviceable version of K.452 by the French Wind Quintet on Oiseau-Lyre OL50016, which includes the probably spurious but still pleasing Cassazione-Quartet for oboe, clarinet, horn and bassoon.

Mozart's largest all-wind work is the Serenade (K.361) for thirteen instruments (in practice the option of using a string bass instead of a double bassoon is usually taken). Yet this is still certainly chamber music: there should be no conductor, for the style of the music needs the particular give-and-take between players that requires their eyes to be on each other and not on a central guide. It is, of course, easier to have a conductor if the players are less than virtuosos, and this is what usually happens. The team which gives the most sympathetic and alert reading is the R.I.A.S. Wind Ensemble, whose players obviously enjoy themselves greatly on Telefunken LGX 66006. A more recent hot competitor is the Vienna Philharmonic Wind Group on Nixa WLP5229.

Better known even than this are the two octet Serenades in C minor (K.388) and E flat (K. 375). They are conveniently coupled on Nixa and Brunswick, but the best individual performances come from Karl Haas's players on Parlophone—the E flat on PMB1002, the beautiful C minor, with the all-important oboe part superbly played by Sidney Sutcliffe, on PMA1013, coupled with the seventh of Haydn's Nocturnes for the King of Naples, and his nimble little C major Feldpartita for two each of oboes, bassoons, and horns. This latter is a record to be commended even to string players.

Nixa have produced a record wholly given over to Mozart's sextet *Divertimenti* for oboes, horns, and bassoons, K.213, K.252, K.253, and K.270 on WLP5103—four entrancing little diversions, not to be sampled all at one sitting, of course, but individually stimulating *apéritifs* or *savouries*. K.252 also appears by itself on Columbia DX1872*. Two rather more stolid *divertimenti* are included as the fill-up to Nixa's recording of Schubert's B flat symphony on PLP520 (now deleted), a curious combination explained by their origin, a commission for two productions in the Salzburg School of Riding.

Karl Haas has also revived six Notturmi for voices and clarinets. The texts of these are mostly by Metastasio, cast in the masochistic idealizings of courtly love. Their very formality has considerable charm, and the richness and range of the mournful accompaniment is amazing. On the other side is a graceful but thin partita by Dittersdorf (Parlophone PMB1008). Three more partitas for the Dittersdorf-hungry are available on Oiseau-Lyre OL50014, with a Concertante Symphony for flute, oboe, horn, bassoon, and orchestra by Pleyel.

I have not yet heard a version of Mozart's Oboe Quartet that supersedes the now classic Léon Goossens recording with three of the Lener Quartet on Columbia 78s. But those indissolubly wedded to LP will

not be disappointed in either of two versions: Columbia's Perpignan Festival 33CX1090, which couples a brilliant performance by Marcel Tabuteau with an equally fine one of the K.251 Divertimento, in which the oboe is also virtually a soloist; or Brunswick AXTL1021, another oboist's field-day, in which Harold Gomberg, the lively principal oboe of the New York orchestra, couples a very neat and stylish performance of the Quartet with a Sonata and Partita by Telemann. Hans Kamesch's performance of the Quartet on Nixa WLP5022 is less commendable, though the record also contains the D major flute Quartet (Hans Reznicek), with a pretty Divertimento (No. 2 in B flat) for two clarinets and bassoon. The C major Flute Quartet is included in a Ducretet-Thomson omnibus entitled "The Golden Line of Polyphony from Sweelinck to Mozart".

The wonderful Clarinet Quintet is available in several LP versions, all with some claim to preference. A 10 in. Supraphon (LPM112) is the cheapest, and passable if rather coarse. Reginald Kell's admirers will plump for Brunswick AXTL1007; personally I find Kell's curling-tongues phrasing unstylish and extremely irritating. Otherwise two Decca records ostle for preference: Antoine de Bavier with the New Italian Quartet on LXT 2968, and the tauter (though tautness is a questionable quality to look for here) and richly recorded LXT5022 with Alfred Boskovsky and four other members of the Vienna Octet. Kell-followers will also be interested in Brunswick's AXTL1011, comprising Mozart's E flat Trio (K.498) with viola and piano, and Beethoven's B flat Trio (Op. 11) with 'cello and piano.

Haydn's wind works are not well represented; a good selective record is Karl Haas's Nixa WLP5080, which is one of the few omnibus issues one would wish to hear right through without pause. It includes a Flute Quintet by Boccherini as well as Haydn's C major Divertimento (a rearrangement of one of the King of Naples works), four of his marches, and an interesting String Trio for the strange combination of violin, 'cello, and bass by Michael Haydn.

Two quintets by Franz Danzi are on a 10 in. Oiseau-Lyre DL53005—they serve best to show what a dogged and mechanical process serenade writing could be at its least inspired, though there is a charming tune providing the basis for some variations in the D major work.

Beethoven's quintet for piano and wind, the best recording of which is mentioned above as the backing to Mozart's K.452, is also on Oiseau-Lyre OL50033, coupled with the third (in B flat) of his ingenious Duos for clarinet and bassoon, and his Horn Sonata, dully played by Gilbert Coursier.

Beethoven's remarkable tour de force, the C major Trio for two oboes and cor anglais, is the main work on Nixa WLP5262. The outstanding feature of this piece is not so much the miraculous ingenuity of the oboe writing, but the harmonic freedom—there is, after all, no possibility of harmony in more than three parts, and this must frequently be reduced to two in order to

prevent the players collapsing from asphyxiation. The work is laid out in symphonic proportions, and the movements are consistently interesting; but the ear just cannot stand so much oboe tone, unexpectedly rich and diverse as this combination is. The enchanting set of variations on "Là ci darem" (*Don Giovanni*) for the same instruments is another matter—variation form is the one best suited to wind music, and this piece is exactly the right length and full of wit and delight. Also on the record is the early Rondino for eight wind instruments.

Beethoven's Septet is not intrinsically a wind work, but perhaps it ought to be mentioned in this survey. In defiance of all demands of style and every historical canon, I welcome Toscanini's version with the full strings of the N.B.C. Symphony Orchestra accompanying the wind on H.M.V. ALP1106 which is backed with Cherubini's D major symphony. Outraged purists (M.M. for instance, who is quite right really) unable to enjoy Toscanini's supreme grace in handling the work even in a wrong form are directed to the first two LP versions, which have made a very belated appearance only this year. Both are by well-known Viennese groups, and both are good; of them the more preferable is the Vienna Octet's golden-toned, relaxed, warm-hearted performance on Decca LXT5095, though there is a greater liteness and vitality in the version by the Barylli String Quartet and some fine players from the Vienna Philharmonic Orchestra on Nixa WLP20020.

By the same token Schubert's Octet must be mentioned, if only to say (unhelpfully) that there is really very little to choose between the Vienna Octet on Decca LXT2983 and the Vienna Konzerhaus Quartet and some wind players on Nixa WLP5094. Both performances are good but not superlative.

The romantics avoided wind instruments—Berlioz, Liszt, Franck, Dvořák, Grieg, and Mahler have nothing for wind in their *oeuvre*, and Wagner, Mendelssohn, Schumann, Tchaikovsky, and Bruckner wrote nothing for wind of the least importance. As a curiosity, Oiseau-Lyre have issued a record, OL54009, of a Wind Quintet and a Wind Sextet with piano by the now forgotten George Onslow (1784-1853). The same performers play two bright Wind Quintets by Anton Reicha (1770-1836) on OL50019.

The greatest wind work of the romantic period is, of course, Brahms's lovely Clarinet Quintet (the clarinet, most pliant and expressive of wind instruments, was naturally the favourite of the romantics). Again I prefer not Kell (Brunswick AXTL1008) but a Viennese group, with Alfred Boskovsky as a calm, lyrical, wholly musicianly soloist on Decca LXT2858. Brahms's Clarinet Trio (with Leopold Wlach) is sensibly coupled with his Horn Trio (Franz Koch) on Nixa WLP5146 in serviceable performances. The former also receives a characteristic account from Kell on a 10 in. Brunswick, AXL2011; the latter sails alone on a 10 in. Esquire TN22-001, with Jean Deveny.

Little else was composed for wind until after the First World War, and practically nothing from that period has been recorded. (Reger's Clarinet Quintet deserves a recording). The reaction against the huge pre-1914 orchestra and the general drive towards economy occasioned by the war caused composers to think in terms of smaller ensembles, and to take a more objective view of the instruments for which they wrote. They began to interest themselves more in problems of timbre, the balance of different instruments, and the music their qualities suggested. Further, the reaction against romanticism led to a feeling for music that set out not to express vast concepts but simply to divert and serenade once more, if in a more intellectual manner than the 18th century works of this nature. An enormous amount has been composed, not a great deal of which deserves perpetuation on records. But more good wind music has been written than the state of the catalogues suggests. Bliss's superb Clarinet Quintet, a seriously underrated work, exists only in a fine 78 Decca set, AK780-3*; would that the lamented Frederick Thurston had been persuaded to overcome more often his distaste for recording, for this is a marvellous performance. No recording exists at all of Schönberg's Wind Quintet, one of his earliest twelve-note works, and one would welcome issues of Fricker's Quintet, Poulenc's Trio for oboe, bassoon, and piano (there was an old 78 set with the composer), Janáček's "Mládí" suite, Damase's brilliant and witty Seventeen Variations for wind quintet, Britten's incredibly ingenious Six Metamorphoses after Ovid for unaccompanied oboe, and Bliss's Oboe Quintet. A new recording of Howard Ferguson's Octet would also be welcome.

An assortment of 20th century wind music is on the Copenhagen Quintet's Decca LXT2803, containing some variations by Eugene Bozza, three gay, man-of-the-world pieces by Ibert, and Nielsen's delightful Quintet: those who want only the Quintet, an understandable wish, would do better to sink prejudices and go for the old H.M.V. 78 set (DB5200-3*) with four of the original five artists for whom it was written. Strauss's two early works for wind are not available, but the second of his two immense wind symphonies that date from his final period of relaxation has been recorded by a stout-lunged and rich-toned body of players under Karl Haas on Parlophone PMA1006.

Milhaud is well represented by the 10 in. Oiseau-Lyre DL53002, containing his *Cheminée du Roi René* (also available as the fill-up to *La Création du Monde* on Felsted L89002) and *Suite d'après Corrette* played by the business-like but not always very sympathetic French Wind Quintet. The same group plays Hindemith's excellent Quintet on DL53007. The backing is a dim, expressionless performance of the Oboe Sonata. The Clarinet Sonata is not available in England, but a fine American Decca record (DL9570) shows Reginald Kell at his very best. Also on this all-Kell

* Indicates 78 r.p.m. recording.

record are a superb performance of Debussy's *Première Rhapsodie* for clarinet and piano (which enjoys the doubtful distinction of being the best exam ever set), and a crackling, virtuoso reading of Stravinsky's Three Pieces for solo clarinet. Hindemith's Wind Quintet receives a more enjoyable, alert performance from the Fine Arts Wind Players on Capitol CTL7066, backed with Poulenc's typically sophisticated (but also lyrical and unself-conscious) Sextet for piano and wind (Leona Lurie is the pianist).

The most difficult wind work ever written, from the technical point of view, is certainly Villa-Lobos's extraordinary but strangely fascinating and compelling Trio for oboe, clarinet, and bassoon. Three of the New Art Wind Quintet emerge almost unscathed from their frightful ordeal on Nixa WLP 5360; also on the record are the shorter

but less closely knit or impressive Quartet and the *Quintette en Forme de Chôros*.

Lastly, I must mention Decca's series of wind instrument demonstration records though they contain little that will appeal to anyone who does not play the instrument concerned—to him they are of considerable technical interest. They are the clarinet, by Ulysse Delecluse and the Sextuor de Clarinettes de Paris on LX3129, 3136, 3138, 3139 and 3147; the saxophone, by Marcel Mule on LX3130 and with his quartet on LX3412; the trombone, by a Paris quartet on LX3131 and 3145; the trumpet, by Raymond Sabarich, on LX3138; and the horn, by Lucien Thevet with a quartet on LX3143. There are also more attractive if less technically polished recitals by Carl Dolmetsch with various calibres of recorder on Decca LM4518, LM4535, and LXT 2943.

LETTER FROM AMERICA

By HAROLD C. SCHONBERG

THE long article about Berthold Brecht that I recently read in the *Times Literary Supplement* did not, if memory serves, mention *Dar Jasager*. This is the libretto of an opera that Kurt Weill set in 1930. The play derives from a Japanese source, and the opera was specifically composed for the use of students in schools. But the content and "message" would appear to be of a nature far over the heads of youngsters. Many of the expressionist trappings are present. If you respond to the Weill-Brecht *Beggar's Opera* you will admire *Dar Jasager*, which is very much in the same idiom—moody, almost hysterical at times, with a touch of jazz and a few Oriental-sounding themes. The work has received its first recorded performance on an M.G.M. disc. Josef Protschka, a talented 12-year-old, sings the leading role. German singers and chorus, and a chamber orchestra of Düsseldorf are conducted by Siegfried Kohler.

Glinka's *Ruslan and Ludmilla* is another work seldom heard on Western stages. Westminster has released, on four discs, a complete recording made from tapes derived from Russia, in which are heard soloists, chorus and orchestra of the Bolshoi Theatre conducted by Kiril Kondrashin. The quality of recorded sound, as happens so often on Russian-made tapes, is not of the best calibre. There are some beautiful things in this opera, but—even though I cannot claim familiarity with the work—this *can't* be a good performance. The women are brilliant but hard-voiced; the tenor has a pronounced bleat; the baritones are rich-voiced but wobbly.

The current list of orchestral recordings is headed by a two-disc Angel set of Beethoven's Ninth Symphony (on three sides; Beethoven's Eighth occupies the fourth). Herbert von Karajan leads the Philharmonia Orchestra and the chorus of the Musikfreunde in Vienna. The vocal

quartet consists of Elisabeth Schwarzkopf, Marga Höffgen, Ernst Häfliger and Otto Edelmann. On the whole this is a brisk and competent, and fairly heartless, performance. Karajan has things beautifully under control, but his expressive content is on the slim side. About the best thing in the set is the solo singing; and the Ninth is scarcely a singer's paradise. Toscanini gets more intensity into his recording, even if the singing is inferior.

Several good orchestral discs come from Epic. Bruckner's Third Symphony I can take or leave, mostly leave, but the performance by Volkmar Andreae with the Vienna Symphony is an excellent interpretation. Vivaldi's *Seasons* are expertly played by I Musici (the solo violinist is Felix Ayo), and two Tchaikovsky works—the *Serenade* for Strings and *Mozartiana*—are steady readings with, unfortunately, a harsh quality of recorded sound. The recorded sound in Columbia's disc of Delius' *Sea Drift* and *Paris*, with Beecham and the Royal Philharmonic, is also considerably less than that found in the best modern LP's. The bass is too soggy. But one welcomes this disc with enthusiasm, especially one who grew up on the Delius Society issues that Beecham conducted in the 'thirties. Delius has never been popular in America (or in England either, I gather), and perhaps these two beautiful works will bring the composer a little closer to the public. Needless to say, Beecham's conducting has style and authority. Bruce Boyce and the B.B.C. Chorus participate in *Sea Drift*.

Tchaikovsky has a few recordings. In addition to the *Mozartiana* mentioned above, there is a Capitol disc of his *Variations on a Rocco Theme*, really a second-rate work, played by André Navarra and the London Symphony under Richard Austin. Navarra is also the 'cellist in Bloch's *Schelomo* on the reverse side. He is a fine musician and

plays with power and rhythm, and with a rather dry tone. Victor's contribution to Tchaikovskiana is the Symphony No. 4, in a recording by Charles Munch and the Boston Symphony: a well-planned and rather unexciting performance. Munch conducts the third movement in salon style, and there is more to it than that. From Mercury comes a disc containing Tchaikovsky's 1812 *Overture* and *Capriccio Espagnole*, with Antal Dorati and the Minneapolis Symphony. Mercury has gone all-out in this 1812, which contains, in addition to the regular complement of the orchestra, the University of Minnesota Brass Band, a bronze cannon, vintage 1761 (courtesy of the U.S. Military Academy) and the bells of a tower in Yale University. Noisy? Oh, my. (But, after all the excitement, the cannon really does not make much noise, after all.)

Mercury, along more conventional lines, has released Schumann's Second Symphony in a performance by Paul Paray and the Detroit Orchestra. The interpretation is rather superficial and wanting in intensity. Several seldom-heard symphonic poems of Liszt—*Mazeppa*, *Hamlet* and *Prometheus*—are brought together on a London disc featuring Karl Münchinger and the Paris Conservatory Orchestra. The *Mephisto Waltz* is also present. Fine performances here; and while it may be that Liszt is a little out of date in these works, they continue to exert a rather ghoulis fascination. Liszt was always so Lisztian! Another attractive offering are Dvořák's *Slavonic Dances* (complete), on two Westminster discs, with Artur Rodzinski and the Philharmonic Symphony Orchestra of London. These are the best performances since Talich's famous old set, and it is easily the best recorded. Rodzinski is a little cool but wonderfully precise. Details in scoring emerge that previously have been hidden.

All at once, three pianists have come out with recordings of Chopin's Nocturnes. The best is Guiomar Novaes, on two Vox discs. Occasionally her ideas are eccentric, as in the F sharp Nocturne, but her limpid tone, instinctive rubato and superb technical mechanism combine to make an emotional experience of the music. Next to her, Eugene Istomin is bumbling and four-square (Columbia), and Peter Katin is prosy (London). Katin plays quite well but never lets his logic become disfigured by a poetic idea. And he *will* insist on letting one hand come down a fraction of a second before the other. Done once or twice, this is a legitimate effect. Done constantly, it is an annoying mannerism.

Mstislav Rostropovich, called one of Russia's leading 'cellists, made his American debut last April. He was politely greeted but the comments had some reservations. On a Vanguard disc of Bach's 'Cello Suites Nos. 2 and 5 he impresses as a smooth, fluent and lyric 'cellist who plays tastefully. He is not a passionate player, but he is an undisputed master of his instrument. Additional Bach comes from Victor, which presents Wanda Landowska in the *Two-Part Inventions* (backed by the 1938 recording of Bach's D minor Concerto she made

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Polonaise No. 6 in A flat ("Heroic")—Chopin
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with Bigot). The great lady is in fine form for the *Inventions*, which she plays with colour and actual romanticism. The music survives. Bach can be more romantic than we think.

The complete harpsichord music of Rameau is played by Robert Veyron-Lacroix on three Westminster discs (Oiseau-Lyre has recently released the complete instrumental music on five discs). Veyron-Lacroix is a fine instrumentalist and a scholar as well—and so is Ruggero Gerlin, the exponent on the Oiseau-Lyre discs. Such duplication is the spice of American life these days. Westminster, which has started a series of the complete organ music of Buxtehude, played by Alf Linder, may find one of these days that a couple of

competitive sets are on the market. Linder uses an old Swedish organ and, in Vol. I, plays two chaconnes, a Passacaglia in D minor and three Chorale-Fantasias. Still another old composer, Frescobaldi, is played on the harpsichord by Sylvia Marlowe (Capitol). She has chosen a Toccata, Partita, Capriccio and Aria, and she handles this noble music in an unforced manner. Six Scarlatti sonatas occupy the reverse side. Getting back to Bach, E. Power Biggs, on a Columbia disc, has recorded the Eight Little Preludes and Fugues, on as many European organs (most of them German ones). The effect is interesting, if a little "gimmicky", and organ-fanciers should have a fine time with the disc.

LETTER FROM FRANCE

By IGOR B. MASLOWSKI

THE smaller independent companies are displaying increasing activity, with two to six or seven records a month each, thus contributing brilliantly to the extension of the French LP catalogue. Although, in view of the high costs involved, they specialise mainly in instrumental, chamber and vocal music, leaving the symphonic recordings to the major groups, they are responsible for many a "first recording". Their favourite field is music up to the early eighteenth century in addition to some contemporary works.

Erato, one of these companies, have unearthed two Vivaldi Concertos for Ottavino (Pincherle 78/79). Playing this unusual small flute must have put the soloist, J.-P. Rampal, to a terrific physical strain, but the result is altogether admirable. The other side of the disc carries a Concerto for Winds by Biscogli, a contemporary of Vivaldi, and a new name to discs. The soloists are Pierlot, Vaillant and Hongne, and J.-F. Paillard conducts the J.-M. Leclair Ensemble. Another outstanding issue from Erato is Bach's *Musical Offering* by the Munich Pro Arte Chamber Orchestra under Kurt Redel, a conductor more popular here than in his native Germany. This is now the best version available of the *Offering*. Erato have also a disc of austere *Cantiques Spirituels* by Lalande and Marchand, on verses by Racine, superbly conducted by Louis Frémaux, with Mmes Sautereau and Collard, and Messrs. Hamel and Maurane. Two other Erato discs feature Sonatas by Bodin de Boismortier and the Third Suite for 'cello and cembalo by Martin Marais, in impeccable interpretations by Jean and Etienne Pasquier and L. Boulay.

Boite à Musique have released an interesting disc of "concrete music" by Philippe Arthuys, illustrating the narration of Kipling's *The Crab that played with the Sea*, and produced in co-operation with the Experimental Studio of the Radiodiffusion, a "novelty" that will certainly puzzle the parents more than the younger generation for whom it is primarily

destined. B.A.M. have also a picaresque record of Old French "wine songs", sung by Aimé Doniat and André Vessières (lute by Monique Rollin) and another one of Five Old Spanish Love Songs by Fernand Fernandez Lavie, a gifted singer and guitarist. B.A.M.'s recent production is, however, topped by Josquin des Prés's *Miserere* and de Manchicourt's "Quo abiit dilectus tuus" Mass, magnificently sung by the St. Eustache Choir, under the Rev. Emile Martin.

The latter is also responsible, this time as composer as well, for a *Messe du Sacre des Roys de France* (Pacific) which, when first performed (anonymously), was attributed by a number of reviewers to . . . Moulinié, a forgotten musician of the seventeenth century. Father Martin revealed, however, the truth shortly afterwards, indicating that his music was to "suggest the atmosphere of the ceremony at Rheims". Jean Giraudeau and Marie-Claire Alain are associated with St. Eustache Choir in this impressive church work.

Festival released on two discs Honegger's three Quartets and *Easter in New York* by the Lespine Quartet, a sensitive reading of four of this composer's undisputed masterpieces.

As for Contrepoint, they have two discs of Trumpet Concertos, one by Haydn and Leopold Mozart, the other by Corelli and Vivaldi. Roger Delmotte is the soloist of both, under Serge Baudo and Roland Douatte respectively.

Among the major companies, Pathé have signed with the Comédie-Française to record most of this theatre's repertory, both classical and modern. The first two releases, Molière's *Le Bourgeois Gentilhomme* (with music by Lulli, arranged and conducted by André Jolivet) and de Musset's *Les Nuits*, are in the Comédie's best tradition and as such of great interest to foreign discophiles as well. Pathé have also issued a complete recording of Puccini's *La Bohème* in French, with an Opéra-Comique cast under Georges Tzipine, a sure success since many a French opera lover prefers to understand the text, even at the cost of less illustrious names.

The two first discs recorded by José Iturbi for Columbia under his new contract with Pathé-Marconi were released in May. The first is a polished reading of Mozart's Sonatas, K.331 and K.332, the second a recital (Schubert, Chopin, Debussy, Granados, Lazar), with the pianist displaying his usual versatility. Another pianist, George Solchany, recorded for Columbia Beethoven's Sonatas Nos. 10 and 25. He is a promising artist, but cannot compete yet with the established keyboard masters. From Columbia come also four thrilling LPs of Hungarian Music, from traditional songs to Bartók, by the Popular Ensemble of the Hungarian State.

For VEGA, the Parrenin Quartet have recorded a faultless version of Ibert's Quartet in C, coupled with Roussel's Quartet, while for the same company, Jean Fournier and Ginette Doyen have made beautiful versions of Handel's Sonatas Nos. 1 and 4 for Violin and Piano.

Philips have a reading of Schubert's *Impromptus*, Op. 90, by Kart Engel, which equals (and sometimes tops) the best, while Chopin's Waltzes by Jean Doyen are outstanding on account of their suave, aristocratic interpretation. Another great record from Philips is a "Jubilee" coupling of Mozart's Symphonies in E flat and G minor by the Concertgebouw Orchestra under Karl Böhm, to be followed shortly by the "Jupiter" and Symphonies Nos. 26 and 32 by the same artists.

Gramophone Exhibition

A novel exhibition was opened in the Towneley Hall, Burnley, on Saturday, April 21st, covering the evolution of the gramophone from the early cylinder models to the latest tape machines.

Exhibits include the Edison "Gem" Phonograph, with "Reproduction" earphones, the Edison Home Phonograph complete with weighted sound box for recording, a Berliner 1896 model and the later "popular" re-entrant horn model on the late 1920s. In all there are some thirty exhibits and the exhibition is open until the latter part of July.

Scottish Federation Conference

The fourth annual conference of the Scottish Group of the National Federation of Gramophone Societies was held in Bridge of Allan on April 28th and 29th. About 110 members attended from throughout Scotland and the Federation's chairman, Mr. W. W. Johnson, was also present. During the week-end Mr. G. More, Edinburgh, and Mr. Antony Hopkins gave illustrated talks on "Drama and Music" and "The Sonata". Messrs. Brittan and Hawes of G.E.C. discussed and demonstrated stereoscopic reproduction. Programmes compiled by two Scottish societies were also presented: "Viennese Rhapsody" by Mr. Fyfe of the Nairn Society, Kirkcaldy, and a personal choice by Mr. A. Simpson, Glasgow. Office-bearers and committee members were re-elected. These include Mr. J. Turpie, Portobello, chairman, and Mr. W. A. Brockie, 33 Marchmont Crescent, Edinburgh, secretary.

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ANALYTICAL NOTES
AND FIRST REVIEWS

By
PAUL BRYANT . **ROGER FISKE** . **TREVOR HARVEY**
PHILIP HOPE-WALLACE . **MALCOLM MACDONALD** . **ANDREW PORTER**
ALEC ROBERTSON . **LIONEL SALTER**



ORCHESTRAL

BACH. Violin Concerto in E major. Violin Concerto in A minor.
Arthur Grumiaux (violin), Guller Chamber Orchestra. Philips NBR6032 (10 in., 25s. 9d.).

Coupled as above:
 Heifetz, Los A. P.O., Wallenstein (6/55) (H)BLP1070
 Barchet, Pro Musica, Davison (8/56) (H)PL9150
Concerto in E major:
 Goldberg, Philharmonia, Suskind (11/53) PMA1007
Concerto in A minor:
 Varga, Berlin P.O., Lehmann (5/56) AFM14050
 Stern, Prades Orch., Casals (1/54) 33CX1109

Keen, elegant performances. This is probably the safest all-round recommendation for a coupling of the two concertos. The balance of soloist and orchestra is just, the tone is pleasant, the tempi are suitable, and M. Grumiaux's playing is as clean and poised as always. But the star-quality fiddling on the slightly more expensive Heifetz disc has decided attractions, even if the first movement of the E major is an unseemly rush. The string tone, too, is much finer on the H.M.V. The Vox, a 12-inch, throws in the Double Violin Concerto as well—all three good performances, though a step or two nearer the pedestrian level than either of the others. A.P.

BARTOK. Piano Concerto No. 3. KODALY. Hary Janos Suite.
Monique Haas (piano), RIAS Symphony Orchestra, Berlin
 conducted by **Ferenc Fricsay, D.G.G. DGM18223 (12 in., 39s. 7½d.).**

Concerto No. 3:
 Katchen, Suisse, Ansermet (8/54) LXT2894
 Pennario, St. Louis S.O., Golschmann (11/54) CTL7060
 Farnadi, Vienna Op., Scherchen (4/55) WLP5249
Hary Janos Suite:
 Philharmonia, Schuchter (2/55) PMC1017
 L.P.O., Solti (8/55) LXT5059

This is a pair of excellent performances. In the ever-fresh suite from Kodály's fantasy-opera Fricsay blends his colours with subtlety and bestows loving attention on the phrasing and dynamics. The *Song*, for example, is played most touchingly; the effect of the distant trumpets in the *Battle* has been judged with the utmost care; and the ending of the *Intermezzo* (after lively playing throughout the piece) is electrifying. The whole suite is idiomatically treated, and the only thing which seems to me unconvincing is the *Entry of the Emperor*, which is too hurried in tempo and so loses impressiveness. After a comment by L.S. on the Decca recording, I was the more interested to notice, around bar 60 in the finale, all the brass playing A flat instead of A natural: this surprised me, since I have never before heard A flat triads here and was under the impression that the harmony was basically dominant-seventh. The important and characteristic cimbalom part is well balanced. In the *Song* it is a great deal less prominent than in the Decca version (where I find the instrument somewhat obtrusive), but it is brought more to the fore in the

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(The Vespers of Christmas Eve)

Psalmus 109-112

Magnificat

Lectio

Pater noster

Responsorium breve

Oratio

Hymnus : Christe Redemptor omnium

Antiphona : Beatae Mariae Virginis

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(Solemn Prayers and Adoration of the Crucifix from the
Liturgy for Good Friday)

Responsorium : Tenebrae factae sunt Improperia

Orationes solemnes

Hymnus : Pange lingua

Antiphona : Ecce lignum crucis

Antiphona : Crucem tuam

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(Easter Sunday Mass)

Introitus : Resurrexi

Credo

Kyrie

Offertorium : Terra tremuit

Gloria

Praefatio

Oratio : Deus, qui hodierna die

Sanctus

Epistel (I. Cor. 5, 7-8)

Pater noster

Graduale : Haec Dies

Agnus Dei

Alleluja

Communio : Pascha nostrum

Sequentia : Victimae paschali laudes

Postcommunio : Spiritum nobis

Evangelium (Mark. 16, 1-7)

Ite missa est

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FIDELIUM DEFUNCTORUM (Requiem Mass)

Introitus : Requiem aeternam

Offertorium : Domine Jesu Christe

Kyrie

Praefatio Defunctorum

Oratio : Fidelium Deus omnium

Sanctus

Lectio (I. Cor. 15, 51-57)

Pater noster

Graduale : Requiem aeternam

Agnus Dei

Tractus : Absolve, Domine

Communio : Lux aeterna

Sequentia : Dies irae

Postcommunio : Animabus quaesumus

Evangelium (Joh. 5, 25-29)

Requiescant in pace

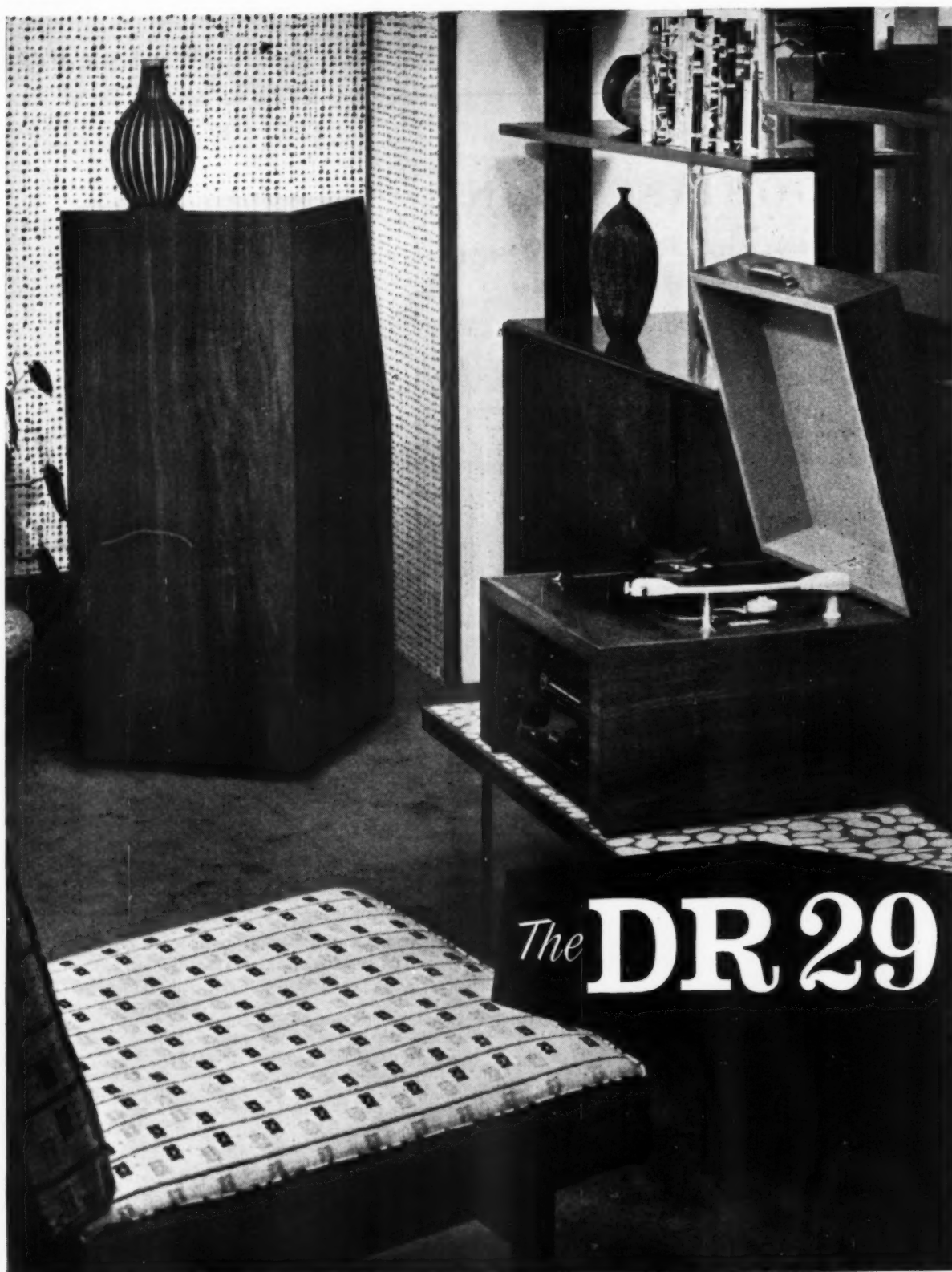
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TRAGIC OVERTURE Op. 81 Brahms
 Philharmonic Promenade Orchestra
 conducted by **SIR ADRIAN BOULT**

Nixa NCL 16000

TRUMPET CONCERTO IN E FLAT Haydn

HARPSICHORD CONCERTO IN D Haydn

George Eskdale, trumpet Erna Heiller, harpischord
 Vienna State Opera Orchestra

conducted by **FRANZ LITSCHAUER**

Vanguard PVL 7012

Intermezzo, with good effect. The player is a nimble and accomplished one, less heavy-handed than his English rival. The recording has not the vivid immediacy that makes the Decca issue glitter like a bright toyshop, but nevertheless it has a wide range and a splendid sense of perspective. On my copy there was some momentary grittiness near the beginning.

The mixture of nationalities involved in the Bartók side (French soloist, German orchestra, Hungarian conductor) works out so well in practice that there should be a moral here somewhere, if only I could formulate it. So far as performance is concerned, I rate this the best of the four now available. I cannot like Pennario's brash interpretation, nor can I follow R.F. in his opinion that the Farnadi is admirable for tone and balance (to me the orchestra is unpleasantly harsh, and frequently—e.g. the *pp* percussion at figure 54—far too loud). Mlle. Haas brings grace and delicacy to her performance, as did Katchen to his, and there is a fine rhythmic impulse throughout, but here the balance between piano and orchestra is superior. The recording, however, is more than a little tubby in tone, and detracts from full enjoyment: so that when it comes to a recommendation on this work I am divided between the Decca issue and this one. You won't go far wrong with either. P.B.

BEETHOVEN. Concerto No. 1 in C major, Op. 15. Wilhelm Kempff (piano), Berlin Philharmonic Orchestra conducted by Paul van Kempen. D.G.G. DGM18129 (12in., 39s. 7½d.).

Guida, V.P.O., Boehm (1/52) LXT2627
Badura-Sikoda, Vienna Op., Scherchen (6/54) WL5209
Wührer, Vienna Pro Musica, Swarowsky (10/54) PL8400
Serkin, Philadelphia, Ormandy (10/55) ABR4040
Anda, Philharmonia, Galliera (11/55) 33CX1302

Kempff takes, throughout, a very leisurely view of this concerto. And always, too, it need hardly be said, an entirely musical one; but the leisureliness is not an unmixed blessing. In the first movement it is almost unreservedly successful; there is no exaggeration of the quality, and an alteration of Beethoven's text at the run down into the recapitulation is perhaps very excusable. But the slow movement really is *too* slow; on the piano of all instruments it is mercies to an audience so to exaggerate a Beethoven *largo*. The finale reverts to normality, and is very mildly disappointing only in the cadenza; for, having played, most beautifully, a modified and arguably improved version of Beethoven's own No. 2 in the first movement, Kempff now departs from Beethoven, though only at short length.

The recording is good throughout, with fine balance and the best piano tone to be had in the above list. But in general it is perhaps reasonable still to prefer Anda's first-class Columbia version; for although there is a slight tubbiness in the piano tone the orchestra is recorded as well as on the new disc, the slow movement is altogether less disastrously slow, Anda sticks to Beethoven for both cadenzas, and as a final inducement offers the *Moonlight* Sonata by

way of fill-up. On his quite well-recorded ten-inch Philips disc Serkin, I think, gives more vitality to the finale than either Anda or Kempff; but to the first movement he gives too much vitality by half, and in that movement he plays, too, an entirely monstrous cadenza (curiously, it turns out also to be by Beethoven—his No. 3).

M.M.

BIZET. Minuetto and Carillon from "L'Arlésienne"—Suite No. 1.

DELIBES. Intermezzo from "Sylvia"—Ballet Suite. **Thème Slave Varié** from "Coppélia"—Ballet Suite. **Lamoureux Orchestra** conducted by Jean Fournet. Philips NBE11027 (7 in., 11s. 10d.).

This is the best of the four Philips 45's that I have reviewed in this issue—a very generous quantity of music magnificently played and recorded. I presume that the Delibes items are taken from NBR6005, which contains the two ballet suites complete and was reviewed in October, 1954. Actually on the new 45 the *Coppélia* *Thème Slave Varié* movement is not as complete as I could wish, the lovely clarinet variation being omitted. And I would quarrel with the labelling of the *Sylvia* item on both disc and sleeve. This should be *Intermezzo et Valse lente*, for it is the waltz that gives this piece its popularity; the *Intermezzo* is a mere introduction. Of the Bizet pieces, the *Carillon* surprises by its very slow tempo. I was interested to find that Bizet marked this music *allegretto*; in this country for some reason it is nearly always played *allegro* and I had always presumed it was so marked. It is in fact more effective as its proper tempo. But all the music on this disc comes off like one-o'clock.

I have for long wanted to air a chance discovery about the "Thème Slav" which Delibes used in *Coppélia* and I hope that this is the moment. In the early piano scores of the complete ballet published by Heugel no source is given for this, and the presumption is that Delibes made it up. But in the later editions there is a footnote which states that it is taken from Moniuszko's *Echoes of Poland* by permission of the publishers. Can there have been a threatened prosecution so early as 1870? R.F.

BLISS. Concerto for Violin and Orchestra. Theme and Cadenza for Solo Violin and Orchestra. Campoli (violin), London Philharmonic Orchestra conducted by Sir Arthur Bliss. Decca LXT5166 (12 in., 39s. 7½d.).

Putting the needle down on the shorter work first to hear what it might be, I was suddenly transported back ten years to a day when I was called upon to conduct Max Rostal and the B.B.C. Symphony Orchestra in a pseudo-violin concerto specially composed by Arthur Bliss (as he then was) for his wife's radio play *Memorial Concert*. All of us at the time were captivated by it, and begged him to rescue it from the oblivion which always yawns for incidental music once the play has been produced. And here it is, as striking a short piece for

violin and orchestra as I know, and more ambitious than its modest title indicates. It is completely characteristic of its composer, with its pungent bitter-sweet lyricism and bravura. A shortened version of the piece, by the way, is published by Keith Prowse.

The main work however on this disc is the Concerto, commissioned by the B.B.C. and first played at the Royal Festival Hall in May of last year with Campoli (to whom it is dedicated) as soloist. The performance here is a fine one, and Decca have produced for it one of their very best recordings, of great clarity but warm tone. The concerto itself is as yet too little known for the musical world to have been able to assess its stature, and this recording will therefore be of all the greater value. Personally, I find the work among Bliss's most effective, full of energy and nervous tension, in the composer's most mordant vein, also with considerable lyricism, and certainly brilliantly written for the soloist. Is it, perhaps, a little long for its material in the first movement? The Scherzo is pithy, and the finale unusual in structure, consisting of a slow introduction leading to an *Allegro deciso* in gipsy style. I look forward to becoming more familiar with this concerto through this admirable recording. L.S.

BRAHMS. Symphony No. 1 in C minor, Op. 68. Tragic Overture, Op. 81. Philharmonic Promenade Orchestra conducted by Sir Adrian Boult. Nixa NCL16000 (12 in., 39s. 7½d.).

Symphony No. 1:
Concertgebouw, Belgium (6/52) LXT2675
N.B.C. S.O., Toscanini (11/52) (H)ALP1012
Berlin P.O., Kellberth (12/53) LGX60003
Philharmonia, Karajan (2/54) 33CX1053
Leipzig Rad. S.O., Abendroth (6/54) LPV69
Vienna Op. Orch., Scherchen (8/54) WLF5189
Philharmonia, Cantelli (7/54) (H)ALP1152
Los A. P.O., Wallenstein (1/55) AXTL1064
Chicago S.O., Kubelik (5/55) MCG50007
Berlin P.O., Jochum (6/55) DGM18182
New York S.O., Walter (8/55) ABR4037

This is a marvellous performance of the symphony: Boult manages to combine breadth and dignity with a determination that allows no flagging in either slow movement or finale, and the orchestral players ensure that these qualities are further combined with very substantial beauty of tone. Similarly the *Tragic Overture* gets a fine reading; it can be killed by dragging as easily as the symphony, but certainly is not on this occasion.

As a listening sequence it is ill-placed immediately after the symphony's finale; but allotting that second side of the record to the finale and Overture and the first to the symphony's three earlier movements certainly has the advantage of presenting in total a very great deal of music, and without any mid-movement break. The general quality of recording, too, is very fine, ranking in the case of the symphony at the very least equally with the best of its competitors; the Overture seems to be fractionally less full in tone, but still entirely acceptable. The internal orchestral balance, too, is first-class, though with one oddity: an apparent enthusiasm for the double-bassoon which throws its grunting into quite sharp relief. Brahms must,

presumably, have expected the instrument to be heard, and argument from that standpoint will declare the superiority of this performance to most others; indeed it is perhaps more the unexpectedness of being conscious of the double-bassoon at all than any resulting displeasure which draws the ear in the first place.

The fine general quality of the recording must however be set against one or two small details that go less well than could be wished: in the symphony's finale I would guess that a tape-join leads the strings off on their G major tune a shade earlier than Boult intended; the two chords beginning the Overture are multiplied to six by the operation of both pre-echo and post-echo, marvellously in tempo; and each side, but particularly the second, begins with a periodic background noise which may be peculiar to this particular pressing, but of which no visible defect suggests that it is.

Cantelli and the Philharmonia remain a very safe recommendation: a warm performance, beautifully recorded. But Boult has a greater impulse, and of course Nixa allow him to include also the *Tragic Overture*; having made sure of a noiseless pressing, I would choose this new issue even in preference to that fine H.M.V.

M.M.

BRUCH. Concerto No. 2 in D minor, Op. 44.

WIENIAWSKI. Concerto No. 2 in D minor, Op. 22. Jascha Heifetz (violin), **R.C.A. Victor Symphony Orchestra** conducted by **Izler Solomon**. H.M.V. ALP1362 (12 in., 39s. 7½d.).

Wieniawski Concerto:
Stern, N.Y. S.O., Kurtz (4/53) 33C1013

"Once is enough" has been the almost unanimous decision of non-executant composers of violin concertos, since the nineteenth century put so much massiveness and such endless problems of balance into the form. But in the case of Bruch it has instead been the public that has made the decision, ranking his No. 1 in G minor as a romantic masterpiece, and Nos. 2 and 3, both of them in D minor, as negligible. No. 3 should not, I think, be so neglected; but for No. 2 it is difficult to feel affection—of romance there is little to tug at the heart-strings, of violinistic display there is not so very much to dazzle us, and of architectural progress there is conspicuously little: the first movement plays for over eleven minutes without ever sounding as if the introduction is finished, the second offers immediately more introduction—a pseudo-vocal recitative (an idea perhaps borrowed from Spohr), which leads to a finale in which the music at last, and with a sigh of relief, does in fact get under way. On the other hand if the work is going to make a success at all here is the performance to do it, for Heifetz plays the solo part with mastery and substantial address, the orchestra play very adequately, and the recording is highly effective without having quite the richness of the very best.

All these qualities in even greater degree illuminate the Wieniawski, about which there are no reservations at all to be made: Heifetz's address is not merely substantial

but overwhelming, the orchestra is not merely very adequate but very good, and the recording is among the best. And of course the music is much better than that of the Bruch. Indeed perhaps it is a model of a player's concerto: fireworks of breath-taking brilliance, succulent romance, exotic suggestions of gipsydom, and the whole cemented with skill and taste by a first-class composer. And if we allow that perhaps nowadays our interest is more in the violinistic experience than in the plainly musical even that is taken in account by the present performance, which abbreviates, always effectively, some of the orchestral tutti.

Uncut, the Wieniawski may be heard spread over two sides of Isaac Stern's ten-inch Columbia disc, and he plays the work every bit as musically as does Heifetz, if not always with quite the same unbelievable panache. But his recording, although quite adequate, is a little way behind that of the new H.M.V., which I would certainly choose in preference. Even, that is, without particularly wanting the Bruch; in the event of wanting that there is of course no decision to be made. M.M.

BI UCKNER. Symphony No. 9 in D minor. Symphony Orchestra of the Bayerischer Rundfunk

conducted by **Eugen Jochum. Te Deum. Maud Cunitz** (soprano), **Gertrude Pitzinger** (contralto), **Lorenz Fehenberger** (tenor), **Georg Hann** (bass), **Choir and Symphony Orchestra** of the **Bayerischer Rundfunk** conducted by **Eugen Jochum. D.G.G. DGM 18247-8** (two 12 in., 79s. 3d.).

Symphony No. 9:
Pro Musica, Horenstein (3/55) PL8040

Bruckner's Ninth, the culmination of his symphonic writing, consists of two great tragic movements flanking a scherzo of considerable originality and brilliance. The vast *Adagio* with which it ends was envisaged as the composer's farewell to life, which helps to explain its elegiac profundity and the passing references to previous compositions of his. In the last two years of his life Bruckner made six extensive efforts at writing a finale for the symphony, which was to introduce the theme of his earlier *Te Deum* and probably to employ it symbolically, as an act of praise, to his "dear God" to whom he dedicated his symphony; but this was never completed, and at the first performance of the symphony in 1903, the *Te Deum* itself was substituted for the finale. This tradition is followed in the present recording, though fortunately the layout permits us to treat the choral work as a separate entity, which of course it is: as the climax to the symphony it is too obviously an unsatisfactory makeshift, incongruous alike as to key and to style.

Comparison with the Horenstein recording, which represents one of the highest peaks of the Vox catalogue, is most interesting. So far as the orchestra and the recording go, there is not much to choose between the two versions. Both are brilliantly engineered and contain first-rate playing—the Trio of the Scherzo here, taken at

whirlwind speed, is quite breathtaking. The differences are largely matters of interpretation. Both conductors use the original edition of the score (that is to say the Bruckner-Gesellschaft, not the one with touched-up orchestration—and occasionally harmony—published by Eulenberg); but Jochum, by being more flexible in matters of tempo, in fact seems to miss the continuity which Horenstein achieved, and to make more noticeable the work's structural weaknesses. The Vox issue is also kinder on the pocket, since it gets the symphony on to two sides instead of three; and the change-over point—before the *da capo* of the Scherzo, as opposed to about seven minutes into the *Adagio*—falls at a more acceptable spot.

The *Te Deum* which occupies the fourth side here is identical with the Polydor variable-micrograde issue of a few years back, but the recording quality, if not of the highest order, is still fairly good. After the tension of the Ninth Symphony, the naïf fervour of the choral piece comes as an anticlimax, musically, yet it would be wronging the conductor, chorus and orchestra if they were in any way to be blamed for this. Their contributions cannot be faulted: the weakness in this performance lies not with them but with the solo quartet. The tenor and bass are faultily placed (the former is practically inside the microphone, which shows up his habit of swelling on each note), the voices never blend, and their chording, when left unaccompanied, is distinctly poor. P.B.

ELGAR. Nursery Suite. "In the South"—Overture, Op. 50. London Philharmonic Orchestra conducted by **Sir Adrian Boult. H.M.V. ALP1359** (12 in., 39s. 7½d.).

Nursery Suite:
L.S.O., Collingwood (9/54) 33SX1030
In the South:
L.S.O., Weldon (7/54) 33SX1028

Pomp will out; and even in Italy Elgar found circumstance enough for a clangour of brass, by allowing the contemplation of Roman ruins to lead him to remember history. But in the breadth of this portrait of Ancient Rome is the only point at which George Weldon's Columbia record, good as it certainly was, seems to me to be still preferable to this new one; for elsewhere the glorious surge of the L.P.O.'s performance under Boult is marvellously effective. And the second relaxation from the surge comes with all the more effect after the rather hurried nature of the first relief: the viola solo of the *canto popolare* is most beautifully played. Fortunate that the music itself is spacious enough to allow of these two alternative points of contrast; though to discuss the spaciousness of the music is also to discuss the oddness of its titling—for who expects an overture to take on the dimensions of a symphonic poem? And must not a double title, too, hinder a work's familiarity, and hence popularity? Having heard and enjoyed a performance of *Allassio*, a listener may be readily excused for not rushing to buy a record of *In the South*; only Mendelssohn seems to have got away successfully with this one. And *In the*

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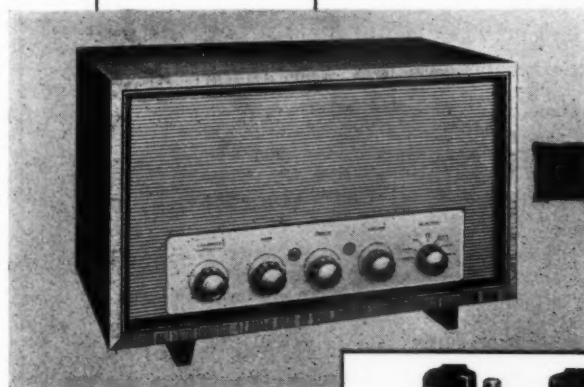
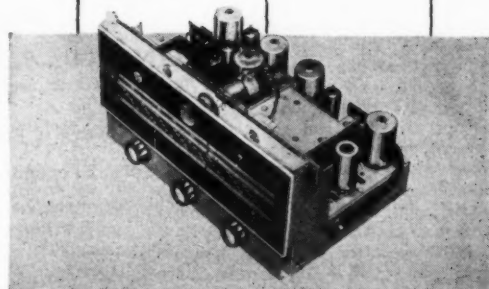
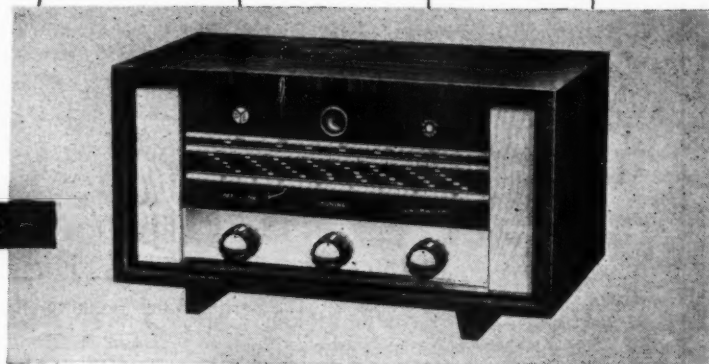
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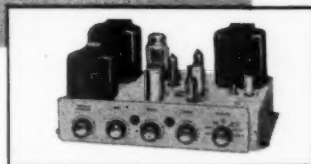
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South is very good Elgar; it deserves a wider hearing than at present it has.

Under either title, this new H.M.V. is clearly the version of *Allassio* to have. So perhaps it is in the case of the *Nursery Suite*; again the first-class recording counts for so much. But Collingwood's older Columbia version is still competitive, and in at least one respect I prefer it: the violin solo of *Dreaming* seems to be more convincingly handled. But was this really such a good choice of movement with which to finish a suite for children? At the first royal audition, the princesses encored not the finale, but *The Wagon Passes*. I think they were right. M.M.

FLOTOW. Martha—Overture.

SMETANA. The Bartered Bride—Overture. Vienna Symphony Orchestra conducted by **Wilhelm Loibner**. Philips NBE11019 (7 in., 11s. 10d.).

These two comic opera overtures are vividly played and recorded with fine quality, though in both works I found the woodwind too much in the background, notably the oboe in the first quiet episode in the Smetana overture. I presume this is taken from the L.P. of *Bartered Bride* excerpts reviewed by P.H.-W. last January. Recommended. R.F.

HAYDN. Trumpet Concerto in E flat major. Harpsichord Concerto in D major. George Eskdale (trumpet), **Erna Heiller** (harpsichord), **Vienna State Opera Orchestra** conducted by **Franz Litschauer**. Nixa PVL7012 (12 in., 39s. 7½d.).

Harpsichord Concerto:
Lamoureux, Colombo

(3/54) OL50007

Before valves convincingly won the day other methods of turning the natural trumpet, with its very incomplete scale, into a chromatic instrument were experimented with. One such experiment involved fitting the trumpet with keys in the manner of a woodwind instrument. The result was held to be tonally unsatisfactory, though the principle lingered on a little in the case of the ophicleide; but while the idea was a novelty Haydn wrote for the experimental instrument a concerto. How the result sounded then on the keyed trumpet we can only guess; how it sounds now on the modern valved trumpet depends on the player more than on his instrument. George Eskdale plays the solo part on this new record very cleanly and stylishly, but he uses throughout a vibrato that will not universally recommend itself; only in the slow movement does it seem to be very suitable.

Litschauer does, however, secure a very good accompaniment, and in the case of the harpsichord concerto it is allied to an equally good performance of the solo part: Erna Heiller reserves any great variety of registration for the occasional moment when it is most telling, but by playing cleanly and unaffectedly throughout lends great point to the agreeable work. She uses, too, Haydn's own cadenzas, and the adoption of a credible harpsichord-orchestra balance completes the picture of an authentic and

very pleasing performance. The general quality of sound is very good (though it does tail off slightly towards the end of the side); I can think of at least six ways in which this version improves on the Oiseau-Lyre alternative, and have probably overlooked as many more. About the Trumpet Concerto I am rather less convinced, but it is at present the only available complete LP version. M.M.

HOLST. Suite No. 1 in E flat major.

Suite No. 2 in F major, Op. 28b.

VAUGHAN WILLIAMS. Folk Song Suite. Toccata Marziale. Eastman Symphonic Wind Ensemble conducted by **Frederick Fennell**. Mercury MRL2001 (12 in., 39s. 7½d.).

The American edition of this record is entitled "British Band Classics", which is a strictly true description of the music: these are indeed the British band classics, virtually complete. But if American readers suppose that these classics therefore form the staple of the military band repertory in Britain to-day they will be sadly over-optimistic: we do not perform them. The complete suites in orchestral arrangements, sometimes; odd movements in the original scoring, occasionally and daringly; but the suites as Holst or Vaughan Williams wrote them in the first place, never. Many factors have contributed to this unhappy state of affairs: among them the demise of the B.B.C. Military Band, the fashionable relentless categorisation of music and consequent distaste for borderline cases, and the abyss into which popular audiences and their music are falling (see "Harlequin" monthly on this point!). In 1924 Vaughan Williams wrote the *Toccata Marziale* for the British Empire Exhibition at Wembley, and it was played there by the very best of our bands available; the corresponding musical arrangements for the Festival of Britain in 1951 are best left undescribed. And the same *Toccata Marziale* has been recorded in recent years by the Band of the Irish Guards—but not for release in England. We have the musicians; but, it seems, not the gumption.

So America, which has never been lacking in gumption and I hope never will, comes to our rescue. The result is an unqualified success. Frederick Fennell has not, I gather, found the propagation of serious military band music entirely easy going even at home; but he has fashioned the Eastman Symphonic Wind Ensemble into a marvelously responsive one. Particularly effective are the brass, who achieve that most difficult, and in wind music most essential of feats: they moderate their vibrato, or eliminate it entirely, according to the requirements of the music. They do tend, though, to dominate the ensemble unduly—it is also possible that there are not enough clarinets, for they do not surge with the effortless ease that comes from numbers (as string players know only too well). A slight tubbiness in the bass probably comes from the exclusive employment of tubas, for there just is no reasonably adequate wind replacement for *pizzicato* string basses.

The plainness of tone engendered by this brass-heavy balance is most in evidence in

the two Holst suites—Holst did himself prefer brass bands to military, in any event, and the preference is echoed in his scoring. The Vaughan Williams *Folk Song Suite* is beautifully done; and effective as the Gordon Jacob orchestral arrangement is, it is good to have the original version available on record at last. Of all the music perhaps the most splendidly effective is the *Toccata Marziale*; I mentioned above that Vaughan Williams wrote it in 1924, and would now add that I believe he has not heard it played since. He will now hear it coming off this disc with the most splendid sound, for Mercury's recorded quality is on this occasion the equal in ebullient attack of the Eastman brass section. It is, in fact, very good indeed. M.M.

LISZT. A Faust Symphony. Orchestre de la Société des Concerts du Conservatoire de Paris conducted by **Ataulfo Argenta. Les Préludes. Orchestre de la Suisse Romande** conducted by **Ataulfo Argenta**. Decca LXT5101-2 (two 12 in., 79s. 3d.).

One feels discouraged from writing at length about what should have been an important and welcome issue; for this performance of the dramatic and beautiful Faust Symphony can at best be regarded as a stop-gap. Argenta's performance is under-detailed, unimaginative—not vivid enough in the outer movements nor tender and sensitive in its treatment of the beautiful Andante which presents Gretchen. The recording is brilliant enough, but because the conductor has paid insufficient care to balance, many orchestral details go for nothing. The choral finale which Liszt added before the first performance (a setting, for tenor solo and male voices, of the closing lines of *Faust*) is omitted, which seems a pity. For the sake of the music, many people will no doubt wish to acquire the set; but it is much to be hoped that a more worthy version will arrive.

The fourth side is taken up with a rather vulgar reading, very well recorded, of *Les Préludes*, which under Argenta sounds more blowsy than usual. A.P.

LISZT. Hungarian Rhapsodies Nos. 1 and 2. RIAS Symphony Orchestra, Berlin conducted by **Ferenc Fricsay**. D.G.G. DG17055 (10 in., 29s. 6½d.).

Not, however, Nos. 1 and 2 from any one numbering system: that would be making life altogether too easy. No. 1, as here recorded, is No. 1 of the orchestral set arranged by Liszt and his pupil Doppler (or more probably by Doppler with some backseat driving from Liszt); and it is also No. 14 of the original piano set (the same Rhapsody that gave rise also to the *Hungarian Fantasia* in a further arrangement for piano and orchestra). The present No. 2 however really is No. 2 of the original piano set—the very well-known one—and is recorded here in the orchestration of Müller-Berghaus (he acquired the Berghaus on marrying one Elvira Berghaus: a curious arrangement). Both orchestrations are excellent ones, with wholly successful translation of textures and courageous

alterations and improvements where they were thought effective—perhaps, though, these called for less courage in Doppler's and Müller's day (and in any event Liszt himself was scarcely in a position to complain about arrangers).

Good as the arrangements are they are not, however, shown quite at their best on this record. Not, indeed because of any orchestral shortcomings, for these are virtually non-existent, but because of a slight lack of impulse in the readings: the slow sections do tend to be very slow, and the quick less exciting than can be. Nor is the recording quite D.G.G.'s best: it is full enough indeed, but not brilliant. Audiences will be swept off their feet by these pieces fifty years from now as surely as they are to-day and they were yesterday, and the tonal beauty of this playing and recording may well do its share of sweeping; nevertheless one could wish for that extra swirl of excitement here and there.

M.M.

MOZART. Symphony No. 8 in D major, K.48. Symphony No. 9 in C major, K.73. Symphony No. 10 in G major, K.74. Symphony No. 11 in D major, K.84. Ensemble Orchestral de L'Oiseau-Lyre conducted by **Louis de Froment**. London L'Oiseau-Lyre OL50119 (12 in., 39s. 7½d.).

Oiseau-Lyre's first disc of Mozart symphonies (reviewed last month) omitted three very early efforts (and included two spurious works) and took the young prodigy down to his twelfth year. This second disc starts with him still twelve and covers an eighteen-month span. (He'll grow up very slowly if O.-L. do the lot from now on, for there are ten more symphonies in the next thirteen months.) I found myself wondering if it were really worth while recording all these student works when, as H. C. Robbins Landon showed in a recent Third Programme series, there are many far better symphonies by other composers of this period awaiting a little daylight. And then out of the loud-speaker, without any warning, comes the ravishingly beautiful second subject of K.84's first movement. How on earth did he think of these mature sunlit phrases at that age? But the best of these four symphonies is K.74, perhaps the only one worth reviving as a concert work. It is full of original touches, amongst them the way the first movement runs straight into the slow movement; and the finale, a rondo, has charm and strength, and a splendid minor-key episode. K.73 also has a rondo finale, though not such a good one, and it is noteworthy that only one of these four symphonies has a double-bar in the first movement. Much of the music on the first side of this disc is pretty dull, but K.48 has a good finale, and K.73 a charming slow movement with two flutes in the score; the flute is not used in the other movements, or indeed in the other symphonies on this disc. In K.48 I thought the slow movement was played a little too fast, and it is a pity that most of the *fp*'s are ignored. In the Breitkopf score these are rather stupidly printed under

the bass part only, but were of course intended to apply to all the other parts as well; it was normal eighteenth century shorthand to leave the filling in of expression marks to the man who copied the parts. Otherwise the playing is extremely stylish, the orchestral quality excellent, and despite my churlish remarks above, the whole venture reflects great credit on Oiseau-Lyre and their conductor.

R.F.

MOZART. Symphony No. 40 in G minor, K.550. Serenade in G major, "Eine kleine Nachtmusik", K.525. Vienna State Opera Orchestra conducted by **Felix Prohaska**. Nixa PVL7014 (12 in., 39s. 7½d.).

Symphony No. 40:
L.P.O., Kleiber (11/50) LX3022
L.S.O., Krips (10/53) LXT2819
London Mozart Blech (1/54) (H)CLP1009
Minneapolis S.O., Dorati (6/54) MGB0010
Champs-Élysées Orch., Scherchen (12/54) DTL93020
V.P.O., Munchinger (??/??) LXT5124
R.P.O., Beecham (3/56) ABL3094
Bamberg Symphony, Perlea PL9450

These are both worthy performances; but is there now room on the market for anything less than first-rate versions of "Eine kleine" and the G minor Symphony? With Beecham to give us the G minor Symphony (backed by the E flat) and, say, Karajan and the Philharmonia in the Serenade, the new record hardly seems in the running. And these are but two of the several more distinguished versions of both works.

A.P.

MOZART. Concerto No. 25 in C major for Piano and Orchestra, K.503. Concerto No. 26 in D major for Piano and Orchestra, K.537, "Coronation". Friedrich Gulda (piano), **New Symphony Orchestra of London** conducted by **Anthony Collins**. Decca LXT5138 (12 in., 39s. 7½d.).

Concerto No. 25:
Gieseking, Philharmonia, Rosbaud (11/55) 33CX1235
Seemann, Munich P.O., Lehmann (3/56) DG18014
Matthews, London Moz., Blech (5/56) 38SX1044
Concerto No. 26:
Kraus, V.S.O., Moralt (8/53) PL7300
Demus, Vienna State Op., Horvath (11/54) WLP5183
Bachauer, New London Orch., Sherman (11/54) (H)DLP1006
Casadesus, Orch., Srell (8/55) ABL3060
Seemann, Berlin P.O., Lehmann (10/55) DGM18143
Haebler, Pro Musica, Hollreiser PL9390

In reviewing Backhaus's performance of the B flat Concerto, K.595, below, I wonder whether many modern performances of the Mozart concertos are not becoming too impersonal. Backhaus illustrates the virtues of the individual approach: the record listed above presents the complementary illustration. Gulda has all the virtues of the strictly impersonal performer... and the result, at any rate in the "Coronation" Concerto and the first movement of K.503, is almost fatally dull. Although it may give pleasure at first, it does not stand up to repeated hearing.

The verdict must not be wholly negative. Gulda's playing is impeccable: always neat, always tasteful, nearly always musical. Up to a point, he phrases with great

sensitivity, and the Larghetto of the C major Concerto is particularly fine from this point of view. Here are all the notes, phrased in the way that Mozart indicated they should be phrased. Nothing is out of place.

But the "Coronation" is a virtuoso concerto: its justification is the sort of rendering which Landowska once so unforgettably recorded. And even the excesses of a romantic piano-lion would be preferable to be metronomic tameness we have here. I agree with T.H. in liking the spirited and splendidly recorded Deutsche Grammophon version—even though Herr Seemann is an addict to the "half-staccato" method of playing Mozart, and the format is expensive, with only the Concerto Rondo, not another whole concerto, in addition.

The orchestral playing on the Decca record is on a bigger scale than the pianist's, and distinctly good (if less so than the Berlin Philharmonic's for D.G.G.). The recording is first-rate. In the "Coronation" Concerto the strings tend to overpower the woodwind, which is not so important in this work as in others where the wind writing is more interesting. But Decca have evidently hired fine wind players, for their contribution to the Andante of the C major (where the writing for them is marked by high imagination) is first-rate. The trills and turns in thirds and octaves have evidently been carefully rehearsed, and the recorded balance is no longer to their disfavour (though the flute is a little too retiring just at the start).

It is impossible not to enjoy this performance of the C major: but a return to any page of the Gieseking/Philharmonia/Rosbaud version shows that it is also impossible to prefer it to the Columbia. For Gieseking's superlative performance, superbly controlled and in a style which the strictest pedant could not fault, has that living quality in accentuation and inflexion which is missing from Gulda's interpretation.

In both concertos Gulda uses tasteful cadenzas of his own composition.

A.P.

MOZART. Concerto No. 27 in B flat major for Piano and Orchestra, K.595. Piano Sonata No. 11 in A major, K.331. Wilhelm Backhaus (piano), **Vienna Philharmonic Orchestra** conducted by **Karl Böhm**. Decca LXT5123 (12 in., 39s. 7½d.).

Concerto No. 27:
Badura-Skoda, V.S.O., Prohaska (2/54) WLP5097
Casadesus, New York S.O., Barbirolli (2/54) 33C1028
Matthews, Philharmonia, Schwarz (10/54) 33S1082
Haebler, Vienna Pro Musica, Hollreiser (3/55) PL8710
Sonata No. 11:
Gieseking (4/54) 33CX1142
Neumeyer (1/55) AP13013
Badura-Skoda (6/55) WLP5317
Solomon (5/55) (H)ALP1104

It seems likely that our present-day insistence on strictness of timing in Mozart performances is something that has grown up quite recently. When we go back to admired pre-war recordings of the piano

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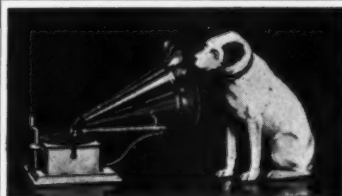
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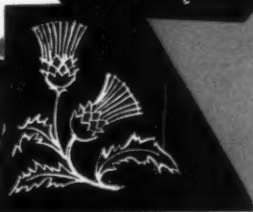
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concertos, by Schnabel, by Fischer, or by Dohnányi, we are reminded, quite forcibly, that these concertos are pieces for soloist and orchestra. After the orchestral exposition, when the soloist came in with the first subject, he did not deliver it with metronomic strictness or just as the orchestra had done: there was a personal touch in the inflexion. It may be, perhaps, that too often to-day, revering the scores of these compositions and thinking of them primarily as symphonic masterpieces, we tend to be rather neglectful, even intolerant, of the personal element inherent in concerto performance—and this particularly in the case of recordings!

These reflections are prompted by Backhaus's performance of Mozart's last concerto, the B flat, K.595. The 75-bar orchestral ritornello is played by Böhm and the Vienna Philharmonic in expansive style, with beautiful tone and a strictly maintained pulse within which there is sensitively shaped phrasing. Then the soloist enters—and at once the beats become less regular, the rhythm rather looser. At first I objected, and so, I think, many listeners will do. But second and third hearings showed that what Backhaus does wears surprisingly well: he gives a concerto performance, not just a tasteful exposition of the notes. The rhythm is not mauled, mangled or allowed to go slack; the sense of a basic pulse is not destroyed by his carefully judged departures from it.

It is important to distinguish between his sort of rhythmic freedom, and the sort—often complained about before in these pages when reviewing Mozart concerto performances—which results in limpness. There is always an impulse in this reading, and the interpretation is forward-looking, not sectional.

In the Larghetto the basic tempo is kept at a more steady, regular beat, as is necessary when the note-values themselves afford so many different speeds within that beat. The Finale too is stricter, so that it may bounce along joyously to its conclusion. Opinion of Backhaus's very personal sort of playing can only be a matter of personal taste: this is the version of K.595 which would be my first choice. The recording is well-balanced and lifelike. Backhaus uses Mozart's own cadenzas.

The first two movements fill one side of the disc; the second side is rounded off by the A major Sonata (with no repeats in the first movement, which is not a matter of great importance; the repeats in the Minuet and Trio and in the Rondo alla turca are made). Again, we have playing which is filled with character and interest; and though the Turkish Rondo may not be turned as cleanly as it is by Solomon, the final result is less mechanical, more exhilarating. The piano tone, too, is better than that of the H.M.V. disc; and the Decca engineers have cleverly ensured a concert-hall "feel" for the sound of the concerto, and the intimacy of one's own room for the sonata.

For those who are fussy about repeats, I should point out that Solomon makes them faithfully. A.P.

RACHMANINOV. Concerto No. 2 in C minor for Piano and Orchestra, Op. 18. Clifford Curzon (piano), London Philharmonic Orchestra conducted by Sir Adrian Boult. Decca LXT5178 (12 in., 39s. 7½d.).

RACHMANINOV. Concerto for Piano and Orchestra No. 2 in C minor, Op. 18. Rhapsody for Piano and Orchestra on a Theme of Paganini, Op. 43. Orazio Frugoni (piano), Pro Musica Symphony, Vienna, conducted by Harold Byrns. Vox PL9650 (12 in., 39s. 7½d.).

Katchen, N.S.O., Fistoulari	(8/51) LXT2595
Lympany, Philh., Malko	(11/58) HCLP1007
Anda, Philh., Galliera	(9/54) 33CX1143
de Groot, Hague P.O., Otterloo	(12/54) ABL3014
Farnadi, V.Op., Scherchen	(1/55) WLP5193
Pennario, St. Louis S.O., Golschmann	(10/55) CTL7093
Rhapsody for Piano and Orchestra : Katchen, L.P.O., Boult	(9/54) LXT2862

Anyone with half an eye can see that the new Vox gives more music for money than any other disc listed above. Rachmaninov No. 2 is a bit of a problem in that every company other than Vox has found it just too long for a single side. Most put the twelve-minute finale on the back and leave it at that. Anda and de Groot throw in a couple of short Rachmaninov solos, and Lympany Mendelssohn's *Capriccio Brillante*. And now Vox give us Rachmaninov's Paganini Rhapsody, and if only this disc were good, how easy the choice would be. The trouble is that Frugoni doesn't seem to like this music. He is excellent in the more brittle and satiric parts of the Rhapsody, but shows acute embarrassment over "the" variation, the sentimental one in D flat, which is really rather badly played by both soloist and orchestra. In addition he is much too favoured by the microphone placing. Katchen, too, is a little too near the microphone in his version of the Rhapsody, but how sensitively both he and the orchestra play this splendid work. There can be no doubt which is the better performance. Nor will many people like Frugoni's version of Rachmaninov No. 2. He has no turn for the sort of sentiment on which this music stands, and without it there is nothing left. The orchestra seems out of sympathy with the music too, and amongst the alternatives I am afraid I would not list this record very highly. Farnadi and Scherchen also give an unconventional reading, but how differently it falls on the ear! Scherchen's very slow opening, and his insistence, almost over-insistence, on all dynamic markings, make this music sound new and interesting. Not that it is uninteresting the more conventional way when played well. Katchen, Lympany and Anda are all good, Pennario better still (or is it just the recording that is better?), but I am sure that the new Curzon-Boult disc is as good as any. The balance is excellent (the recapitulation in the first movement is a test moment; the piano must not dominate the orchestra here; it should be the junior partner, as in all "live" performances). You can actually hear the woodwind triplets at the end of the slow movement (inaudible on almost all other recordings, including the Pennario).

Curzon makes rather more of the cross accents in this movement than most pianists, with interesting results, while in the finale the clarity of his technique is remarkable and one suddenly realises that most other pianists just don't play all the notes in the most difficult passages. Altogether a fine piece of playing, not too sentimental, not too dry; like a well-known shaving-cream, just right. Boult's accompaniments are just what they should be, the recording quality is very fine, and altogether I would strongly recommend this disc. R.F.

RESPIGHI. Gli Uccelli—Suite. Trittico Botticelliano. Orchestra Alessandro Scarlatti conducted by Franco Caracciolo. Columbia 33CX1354 (12 in., 39s. 7½d.).

Gli Uccelli :
Vienna State Op. Orch., Litschauer (5/56) PVL7025

This is a most successful record. The playing is sparkling and clean, the recording unusually vivid, and the surface of the disc as near silent as one can hope for. Last month's version of *The Birds* (backed by Respighi's second set of *Ancient Airs and Dances*) was a good one, but the Italian Orchestra has altogether more style and finesse. Only in *The Nightingale* (of English origin) is Litschauer to be preferred; his calm, unhurried tempo brings out the sweet melancholy of this lovely piece, whereas Caracciolo seems scarcely aware of its beauty. Also I rather like Litschauer's more raucous hen, though the Italian bird has much more vitality. The muted trumpet tune at the end of this suite, the absence of which I commented on last month when reviewing the Viennese recording, is perfectly clear on the new disc, but the quick repeated notes high on the violins in *The Dove* are scarcely audible, and I would have liked to have heard more of the piano in the *Three Botticelli Pictures*. These, too, are in a sense arrangements of old tunes, in that the composer is continually quoting to conjure up some particular atmosphere, and it would be interesting to know what they all are. *The Birth of Venus* seems to me much the most beautiful of the Pictures, but all are interesting. The little puffs of wind on clarinet and flute in *The Birth of Venus* are exquisitely played. But both sides of this attractive disc scintillate with deft, polished playing. R.F.

RESPIGHI. Feste Romane—Symphonic Poem. Vetrata di Chiesa—Four Symphonic Impressions. Minneapolis Symphony Orchestra conducted by Antal Dorati. Mercury MRL2002 (12 in., 39s. 7½d.).

Feste Romane :
N.B.C., Toscanini (3/53) (H)BLP1011

Had not Respighi died in 1936 he would have been the ideal composer for Cinemascope in glorious Technicolor: when he really gave himself free rein and let his fancy run riot his grandiose orchestration, love of sheer volume and lack of critical taste made him the sound equivalent of the moguls of film production. Like them, however, his exuberance of colour was based

on great technical accomplishment; and the particular interest of this new disc is that it reveals so many of Respighi's qualities, both good and bad. Here is all the bombast he could produce from a mammoth orchestra, but also the skilled manipulation of tonal climaxes from that orchestra; the emptiness of much of his material, but his fine ear for sensual sound; his vulgar noise, side by side with delicate sonorities. We can note his fondness for neo-Gregorian melody, his preference for rhapsodic lyricism as opposed to symphonic development, his habit (derived from his teacher Rimsky-Korsakov) of building by the repetition of small theme-cells. Though *Stained-glass windows* is described as "four symphonic impressions" and *Roman festivals* as a "symphonic poem", both works are programme-music suites, with the sole difference that in the latter (as in the better-known "symphonic poems" *Pines of Rome* and *Fountains of Rome*) the movements are played continuously.

The subjects illustrated in *Stained-glass windows*, written in 1926, are *The flight into Egypt*, with the little caravan moving slowly through the desert; *The archangel Michael* in his battle with the dragon—which ends with a colossal tam-tam stroke as the latter falls from Heaven; *The matins of St. Clara*—probably the best musically, in a vein of quiet melancholy; and a majestic *St. Gregory the Great*. The orchestra is already a large one, with triple woodwind, four trumpets, piano, organ and three tam-tams among much else, but it pales into insignificance beside *Roman festivals*, which is in the super-colossal class and adds three *buccine* or Roman bugles, mandoline, clarinet in D, a whole range of different sorts of bells, and pretty well everything in the kitchen but the sink (and I wouldn't swear that it too wasn't called on somewhere). The movements depict the martyrs, the lions and the mob of the *Circenses*; the *Jubilation* of pilgrims reaching Rome; the *October festival* of hunting and romance (Respighi at his best); and the riotous clamour of the *Epiphany* celebrations in the Piazza Navona—a frenzied movement which recalls, and attempts to outdo, the Fair scene in *Petrouchka*. Antal Dorati has a real outing with his orchestra, which plays with the utmost abandon: the recording is brighter than in the Toscanini *Roman festivals*, but with rather less depth, and with one or two annoying pre-echoes. It is apparent that the N.B.C. clarinets and trumpets have it over their mid-Western rivals, but nobody is likely to complain of this performance, and the coupling of the two works makes this a cheaper buy than the H.M.V. disc. L.S.

SCHUBERT. Entr'acte No. 3 in B flat major; Ballet Music No. 2 in G major from "Rosamunde", Op. 26. **Hague Philharmonic Orchestra** conducted by **Willem van Otterloo**. Philips NBE11026 (7 in., 11s. 10d.)

Schools will find it useful to have these two pieces on one disc; both are immediately attractive, and excellent for showing off oboe and clarinet quality. But

I must confess that I do not myself care for the vibrato used by the oboe on this record; children are very unlikely ever to hear the instrument so played in this country. This must be the first available version of the Entr'acte with all its repeats; in the days of 78s it was always unmercifully cut. So for that matter was the G major Ballet Music as it too always had to manage with a single side. On the new disc, even with two or three extra minutes' playing time available, there are still two repeats omitted, but these do not harm the music. I found van Otterloo's very slow start for this piece attractive and regretted when he speeded up slightly each time the woodwind took over from the strings. The orchestra sounds a little too distant for me on this disc, and the quality is perhaps a shade below Philips's best, but pretty good for all that. R.F.

SIBELIUS. Symphony No. 2 in D major, Op. 43. Philharmonia Orchestra conducted by **Paul Kletzki**. Columbia 33CX1332 (12 in., 39s. 7½d.).

L.S.O., Collins
Hallé, Barbirolli

(10/53) LXT2815
(4/54) (H)ALP1122

Kletzki makes an impetuous attack on the music which is virtually completely successful, carried along by a marvellous quality of both orchestral playing and recording. It is possible, initially, to think the impetuosity overdone: the opening phrases of the work might well give the impression of sounding more trivial than usual, the lead-in to the finale less exciting, for want of steadiness. But these quibbles must surely be of little importance in comparison with the virtues of the whole; for better an excess, if it be an excess, of impulse than a flagging—and of this latter there is certainly none.

Orchestrally there is no weakness, and there is at least one triumph: a quality of string playing—substantially helped, of course, by Sibelius's writing—that must be among the best even of the Philharmonia's. Whether it is a sweep of full-bodied tone, a biting attack, a resonant *pizzicato*, or a sensitive solo that is called for, it is always there; even to tunes from the basses with a distinctly above-average proportion of note to rumble. And all of it set off by a brilliant quality of recording with fine internal balance, and only one arguable defect to the brilliance: less of it might possibly have helped to an even greater richness of brass tone.

In the circumstances it will be a stickler in his preference for how this or that phrase should have gone who will continue to prefer Collins or Barbirolli. For both of those have given fine performances, slightly less impetuous than Kletzki's; but Barbirolli's is less well recorded, and Collins's somewhat obscures its very good recorded quality with a mild surface noise (in evidence on a 1953 pressing: new ones may be more fortunate). The new Kletzki has no surface to speak of; it addresses the listener directly and convincingly.

M.M.

TCHAIKOVSKY. Symphony No. 4 in F minor, Op. 36. Orchestre de la Suisse Romande conducted by **Ataúlfo Argenta**. Decca LXT5125 (12 in., 39s. 7½d.).

Paris Conservatoire Kleiber (9/50) LXT2511
V.P.O., Furtwängler (12/52) (H)ALP1025
Vienna State Opera, Scherchen (12/53) WLP5096
Chicago S.O., Kubelik (12/53) (H)ALP1083
Belgian Rad. S.O., Andre (10/54) LGX86002
Philharmonia, Karajan (11/54) 33CX1131
Philharmonia, Malko (9/55) (H)CLP1045
Berlin R.I.A.S., Fricsay (12/55) DGM18039

Russian interest in Spanish music has been strong for over a century, and it is pleasant in this instance to find the interest reciprocated. So far as I know, until just recently Argenta has recorded nothing but Spanish works, but on the evidence of this record he is a fine conductor of music of a very different type. This is a performance of the well-drilled kind, with superb ensemble and precision. Perhaps the conductor is a shade unyielding in the slow movement, but the last is tremendously exciting, the excitement much enhanced by a recording of remarkable vividness. Technically this is a very good disc. The two most recent rivals (the Malko and Fricsay) are nothing in comparison as sheer orchestral sound, though Kubelik's version is comparable. This last conductor gives a slightly more sensitive performance which may be preferred by some, and there is still much to be said for the Furtwängler disc. I like his slow tempo in the scherzo, but this does not save him where the woodwind come in *Meno mosso*. This is a notoriously difficult passage, for at anything but a slowish tempo it is impossible for the oboe, flute and clarinets to get in all the notes of the quick turn. In one record after another somebody stumbles here. Kubelik, the quickest over the scherzo opening, is in fact the slowest here and thereby achieves rhythmical exactitude. Karajan also is sensibly slow here, and looks like achieving equal precision until his clarinets just miss perfection. And this brings me to the record that prevents my hazarding that Argenta's is as good as any. Karajan's remains the best of the lot, combining phenomenal playing with phenomenal recording quality, a record in a thousand. The new Decca is very good but cannot quite compete. R.F.

TCHAIKOVSKY. Capriccio Italien, Op. 45. Francesca da Rimini, Op. 32. London Symphony Orchestra conducted by **Anthony Collins**. Decca LXT5186 (12 in., 39s. 7½d.).

Capriccio Italien:
Belgian Radio Orch., Andre (2/53) LGM65005
Paris Conservatoire, Schuricht (2/53) LXT2761
Columbia S.O., Beecham (4/53) 33CX1037
Philharmonia, Galliera (3/54) 33SX1013
Concertgebouw, Kempen (8/54) ABR4003
L.S.O., Scherchen (10/54) NLP914
Pro Musica, Perlea (6/55) PL8700
Francesca da Rimini:
Paris Conservatoire, Jorda (11/50) LXT2531
New York S.O., Stokowski (1/53) 33CX1030
St. Louis S.O., Golschmann (4/54) CTL7048

Decca's new *Capriccio Italien* opens with wonderfully resonant trumpet-calls (surely far more impressive than the Italian *Royal Cuirassiers* ever could have made them sound in their barracks for Tchaikovsky's benefit!) and indeed it continues throughout with recording of a very high standard. But in such a competitive field, a few short-

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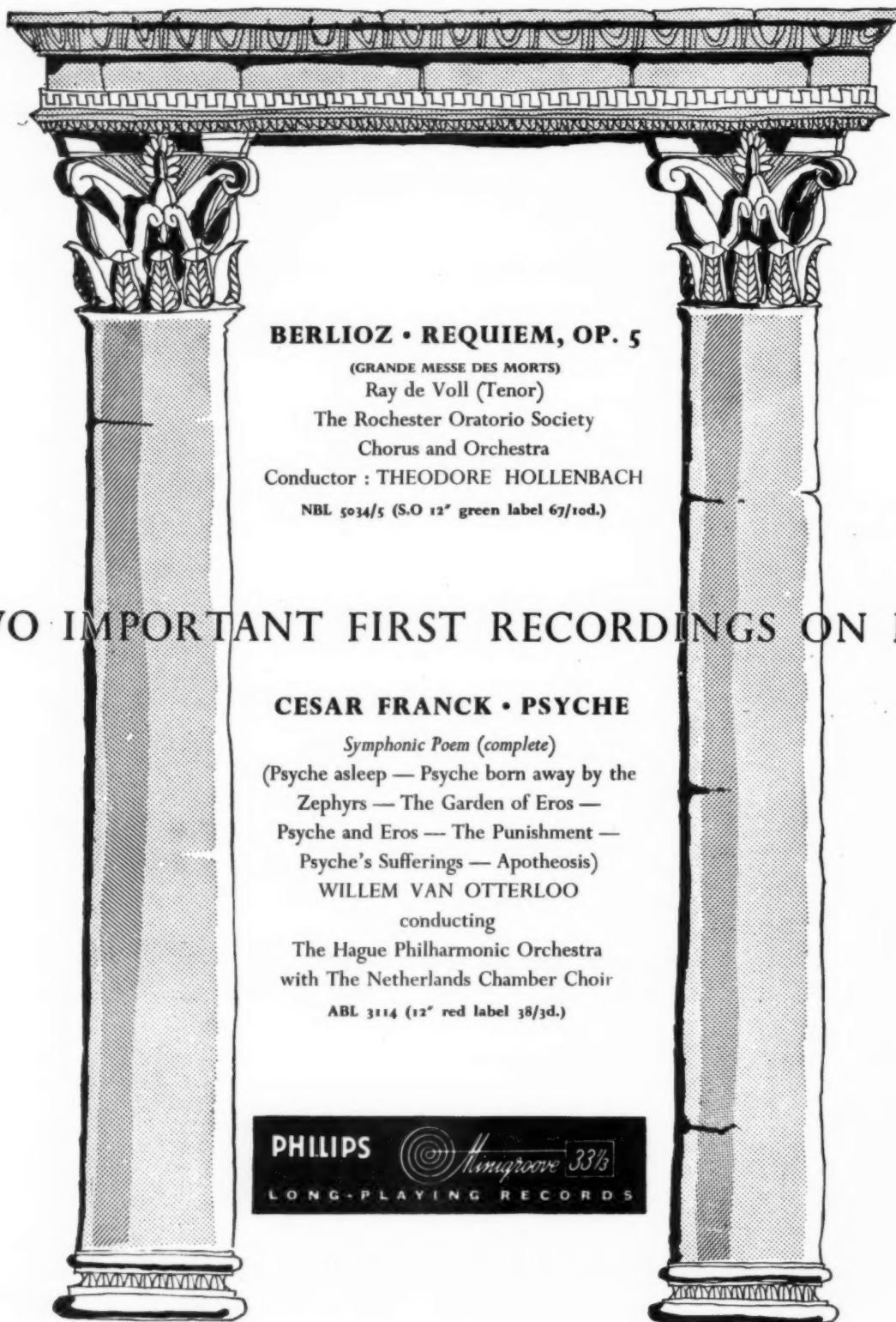
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comings of the generally very adequate performance do inevitably draw attention to themselves, seeming more important than they might otherwise; thus perhaps it is not entirely unreasonable to disagree with Collins when he occasionally pulls the shape of the strings' first tune somewhat out of rhythm, or to dislike the sound of a cornet daet with the second playing sharper than the first, or to prefer a considerably stronger entry of the solo horn in the first *allegro*. These points are, even in the sum, very considerably less important than many of the major virtues of the reading; but some of the other versions of the *Capriccio* do put them right and retain the major virtues as well.

Particularly does that of the Philharmonia with Galliera on Columbia, backed by Liszt's *Les Préludes*: this version I still just prefer to all others. But several of them are very closely in the running and should be considered for their backings: Beecham's Columbia, with a *Carmen* suite; Scherchen's Nixa, beautifully recorded but incomprehensibly slow in places, with the *Capriccio Espagnol*; and in the bargain basement André's ten-inch Telefunken with *Romeo and Juliet*, and Perlea's rather harshly-recorded Vox which completes the *Capriccio* with no less than *Romeo and Juliet*, 1812, and the *Marche Slave*.

And, indeed, Collins's new Decca, the record primarily under review, should be considered; for its backing is *Francesca da Rimini* in a warm quality of recording which makes it considerably the most desirable version of the four available. Seldom can a gong have sounded more menacing than at the beginning here; and to reinforce the qualities of the recording there is Collins's reading, which captures nearly all the excitement of the rather tawdry piece (and incidentally restores to it the cuts conventionally made: this is a rather more doubtful improvement). So this *Francesca* quite certainly must have the unhesitating recommendation that might, really, also have been due to the *Capriccio* if faced with less overwhelming competition. M.M.

TCHAIKOVSKY. Overture—"1812".

WAGNER. Overture—"The Flying Dutchman". RIAS Symphony Orchestra, Berlin conducted by Ferenc Fricsay. D.G.G. DG17022 (10 in., 29s. 6½d.).

Deutsche Grammophon's insistence on offering us as 10-inch LPs the music that other companies present, ten shillings more cheaply, on MP, means that one must think twice before buying. *The Flying Dutchman* Overture is surely now established as one MP side.

But this 1812 Overture has something that none of the rival versions has. Scherchen called in the band of the Irish Guards to support him; Paul van Kempen had a tremendous onslaught of bells for his ending; Fricsay has a chorus. None of my reference books says anything about this choral part, but I presume it is authentic. The Overture opens here with an unaccompanied male voice chorus, who sound as if they were expressing the sufferings of the Russian

people under Napoleon's invasion. Then the horns strike in, and women and orchestra join with the men. From here onwards 1812 pursues its familiar rowdy course; at the end, together with rather subdued bells, the chorus has a few more cries. The recording is not spectacularly good, but adequate. The performance is spirited.

The *Flying Dutchman* Overture may come from the complete D.G.G. set, but if so, the recording has been much improved for this transfer. This is a good version, though my first choice would still be that of Knappertsbusch with the Vienna Philharmonic, on the Decca MP LW5106.

A.P.

ORCHESTRAL CONCERT. "Danza Española from "La Vida Breve" (Falla). Habañera (Chabrier). Gopak from "Sorochinsky Fair" (Moussorgsky). Clair de Lune; Marche Ecossaise (Debussy). Orchestre de la Suisse Romande conducted by Ernest Ansermet. Decca LW5234 (10 in., 19s. 6d.).

"Album of Orchestral Favourites" is the full title: to describe a single MP disc as an album is to have an over-acute sense of the historical, not all the pieces are, in origin, orchestral, and certainly not all of them are favourites. But they very soon might be, played and recorded like this often enough; Ansermet gives very effective accounts of the Falla, the Chabrier, and the Debussy *Marche Ecossaise*. The Mussorgsky Gopak, however, is a little odd, proceeding in a more leisurely fashion than we expect, rightly or wrongly, of a gopak until a sudden and unexpected change of time in the last few bars; and, perhaps in an endeavour to

avoid overdoing it, *Clair de Lune*—an undeniable "favourite"!—does sound less romantic and moonlit than is possible. But throughout the recorded sound is quite excellent; and how much better a format MP is for short pieces of this sort than those interminable and inseparable twelve-inch LP collections! M.M.

TCHAIKOVSKY. Elegy and Finale from "Serenade for Strings in C major, Op. 48". Boyd Neel Orchestra conducted by Cedric Dumont. Philips NBE11022 (7 in., 11s. 10d.).

These are the third and fourth movements from Tchaikovsky's *Serenade* for strings; the same orchestra and conductor have previously given us the second movement on a 45, the famous waltz. I found the quality very good, though I would really sooner hear this music played by a larger body of strings. The playing is perhaps rather pedestrian. The introduction to the finale always sounds a little dull, but surely not quite as dull as here, while the quick music that follows does not sparkle as it should. But there are lovely moments in the Elegy. And we can be grateful for so much music on so small a disc. R.F.

WAGNER. "Tristan und Isolde" Prelude, to Act 1. "Der fliegende Holländer"—Overture. Orchestra of the Städtische Oper, Berlin, conducted by Artur Rother. Telefunken TM68050 (10 in., 19s. 6d.).

Although it runs into stiff competition, this is in fact rather a good record, richly recorded and eloquently played (especially the *Tristan* side). It also affords the only convenient way of buying the *Tristan* Prelude without having to embark on a whole 12-inch LP Wagner concert. A.P.



Jazz versus the classics? Who says never the twain shall meet, for here are American band leader Stan Kenton and Liverpool Philharmonic Orchestra conductor Efreim Kurtz. The meeting place was Bolton's Victoria Hall where the orchestra was giving a concert the same night that Mr. Kenton's orchestra was playing in the Town Hall. Common ground for discussion was the April issue of THE GRAMOPHONE. Stan Kenton records for Capitol and Efreim Kurtz for H.M.V.

Bolton Evening News

ARTHUR DAWSON

CHAMBER MUSIC

BACH. Suite No. 1 in C major. Suite No. 2 in B minor (DTL93073). Suite No. 3 in D major. Suite No. 4 in D major (DTL93074). Pro Arte Chamber Orchestra of Munich conducted by Kurt Redel, Rolf Reinhardt (harpsichord). London Ducretet-Thomson DTL 93073-4 (two 12 in., 79s. 3d.).

Suites Nos. 1-4:

Philharmonia, Klemperer (4/55) 33CX1239-40

Though there are various criticisms to be made of this set, on the whole it is the most successful version of the four Suites that has yet been issued. For a start, conductor and orchestra (which is of the right size) have an understanding of the correct performance style of the period, so that double-dots, *appoggiature* and all that are properly handled; and though some may decry this as mere pedantry, it is important, since it affects the entire rhythmic organisation of the works. Then the playing is clean, efficient, free of tiresome romantic traditions, and well articulated, and the tempi generally are well chosen (though there are exceptions). The harpsichord continuo, also, is balanced at the right volume—neither too faint nor too obtrusive—and the player provides a part which is rhythmically helpful and is not just a succession of dreary block chords à la Max Seiffert. On the other hand, grace and subtlety of phrasing are sometimes in short supply, and the recorded balance of Suites 3 and 4 is not altogether satisfactory.

Suite 1 is typical in its virtues and failings. In the *Overture* one is immediately struck by the way the correct rhythms clarify the harmonic texture—and by the lack of nuances in the playing; the *Courante* is light and cheerful; in the *Gavotte* the bass line is rather heavy (the effect of the bassoon doubling the strings?) and the trumpet-signal in the second violins and violas doesn't register; the *Forlane* is clear but could have been more lilting; both *Menuetto* and *Bourrée* are good and are played with enjoyment (though I don't care for Reinhardt's sudden twiddles at cadences); the *Passepied* is taken very fast, but is held up by a long wait before *Passepied II*, which, as a *double*, should follow straight on.

In Suite 2 the *Overture* is again on the mechanical side, and in bar 14 the flute and violins are not unanimous; there is good firm support from the continuo, but the bass is heavy when it starts to run. The soloist is a fair player, but quite delights us in the *Sarabande* by adding various graces (in authentic style) in the repeats. I wonder why Redel didn't make the bass line match the violins as to *appoggiature*, trills, etc., seeing that the two are in canon at the fourth? The *Bourrée* sounds hurried, but the *Polonaise* is taken at a good speed, though sounding ponderous (as it often does): attractive in the latter movement are the harpsichord's *obbligato* touches. For the final *Badinerie* the balance seems to have been changed and the flute brought in more, but the bass is too loud.

My main criticism of the two last Suites concerns the balance of the trumpets:

these are placed excessively forward, so that their tone is very penetrating, and their parts emerge out of all proportion with the strings and oboes. They are sure players, however, with just occasional pinched high notes (mostly in No. 3) or imperfect intonation (mostly in No. 4). The timpani boom in No. 3 but have been moved to a better position for No. 4. I liked the impulsive gaiety of the first *Allegro* in No. 3, and the zest; but the *Air* is disappointing, played as it is without a trace of affection or sensuous beauty, and with an insensitive plunking bass; and surely there could have been more dynamic contrast in the *Gavotte*? In No. 4 problems of balance again mar the total effect: the strings and oboes are delightful in the *Bourrée*, but are swamped every time the trumpets enter, and in the trio of the *Menuetto* the 'cellos are far too heavy.

Despite these shortcomings, however, this is a heartening set taken as a whole, and one which gets as near to true Bach style as any I know. But musicologists do tend to be austere. L.S.

BOCCHERINI. Quintet in A major, Op. 28. Quintet in F major, Op. 41, No. 2. Ballo Tedesco, Op. 29, No. 6. Allegretto, Op. 10, No. 5. Quintetto Boccherini. H.M.V. ALP1361 (12 in., 39s. 7½d.).

One of the great lacunae in our knowledge of eighteenth century music is gradually being filled in, thanks to the fortunate chance of the discovery by one of the members of this ensemble of a complete collection of the first edition of Boccherini's 150 quintets. For Boccherini, as is pointed out in a helpful sleeve-note by Felix Aprahamian, still remains (despite some half-hearted lip-service) a shadowy, neglected figure. Scores of his works are not available, and performances are rare; and the various numberings of his voluminous compositions make a fine old muddle, more than enough to confuse even the most diligent seekers after knowledge.

The opus numbers adopted here are the composer's own, and Mr. Aprahamian is at pains to relate them to both the Pleyel and the Janet et Cotellet catalogues. The earliest of the pieces is the *Allegretto* finale of Op. 10, No. 5, which dates from 1771 and shows the grace of Boccherini's writing. The Op. 28 Quintet (1779) is a real little masterpiece, and makes the disc well worth getting for this alone. An *Allegro vivace* which really is vivacious is followed by a Minuet and trio and then by a remarkable minor *Larghetto* with persistent internal pedals, which after a coda in the major surprisingly returns to the initial *Allegro vivace*. The pattern is an unusual one, the invention altogether delightful. The *Ballo tedesco*, the last movement of Op. 29, No. 6 (1779), is a characteristic dance piece in binary form. The latest work represented here is the Op. 41 Quintet of 1788, rather more formal at first, but livening up later, particularly in the finale, an *Allegro assai* played at a formidable speed. Performance standards throughout are excellent, and the recording is clean and well balanced.

L.S.

CORELLI. Concerto Grosso No. 1 in D major.

MARTINI. Concerto in F major for Piano and Strings (revised Giuranna).

VIVALDI. Concerto in A major for Viola d'Amore and Strings (revised Giuranna). Concerto in D minor, Op. 3, No. 11, "L'Estro Armonico". I Musici. Columbia 33CX1357 (12 in., 39s. 7½d.).

Concertos in A major for Viola d'Amore and Strings
Danks Ens. (3/53) LPY901

Concerto in D minor Op. 3 No. 11
Vienna Op. Ch. Orch. (3/50) PVL701

A typical I Musici disc—accomplished ensemble work, abounding in vitality, weak in scholarship. The editions used for the viola d'amore concerto and the Martini are most suspect—the inclusion of a cadenza (and a long one at that) in the finale of the former is surely right out of the period? (though the sleeve-note writer accepts it without a murmur); and the harpsichord, which makes a tentative contribution in a couple of the works here, appears to have been put in merely as a sop to present-day demands, since the continuo it furnishes is totally inadequate.

The pick of this batch, without much doubt, is the viola d'amore concerto, largely by reason of its excellent but anonymous soloist. He is neater, surer in intonation, more delicate in tone, and more varied in bowing, than was Harry Danks in his recording, and the faster tempi adopted for the outer movements give a generally livelier, more fluent effect without sounding hurried. The interpolated cadenza clearly shows off the unique stringing of the instrument. The one weakness in an otherwise admirable performance is the thinness of the harpsichord, which in the *Andante* completely fails to bridge the yawning chasm between the melody and the bass line, and whose player shows no invention whatever. The celebrated D minor Concerto from *L'Estro Armonico* is also well done, though in this no harpsichord is audible at all. The two solo violins are admirably matched in the toccata introduction (a remarkable example of Vivaldi's delight in simple arpeggio patterns on a single chord), and the finale bubbles with vivacity. Corelli's Op. 6, No. 1, is not quite so successful. The bass line is disproportionately heavy throughout (and the harpsichord—which anyhow should properly be an organ in this concerto da chiesa—again too faint); but against this must be set spirited playing and extremely adroit ensemble in the exposed final allegros. Over the concerto by Padre Martini I can work up no enthusiasm: it is musically rather uninteresting (save for details like the exploitation of accented *appoggiature* in the *Adagio*), and the piano-forte sounds, as it is in fact, utterly anachronistic. L.S.

Correction

By a slip I last month named Kathleen Ferrier's partner in the Purcell duets on Columbia SED5530 as Margaret Ritchie; this should of course have been Isobel Baillie (page 473). A.P.



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JUNE RELEASES

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Concerto for Flute and Orchestra in G

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Concerto for Flute and Orchestra in G

Camillo Wanaussek, flute — Pro Musica Symphony,
Vienna (Adler & Gielen)

1—12-in. record

PL 9440

LISZT

The Hungarian Rhapsodies III

(Rhapsodies Nos. 14-19 & Spanish Rhapsody)

Alexander Borovsky, piano

1—12-in. record

PL 8920

MOZART

Symphony No. 40 in G minor, K.550

Symphony No. 41 in C, K.551 ("Jupiter")

Bamberg Symphony (Perlea)

1—12-in. record

PL 9450

MOZART

Concerto for Piano and Orchestra No. 17 in G, K.453

Concerto for Piano and Orchestra No. 26 in D, K.537

("Coronation")

Ingrid Haebler, piano — Bamberg Symphony — Pro
Musica Symphony, Vienna (Hollreiser)

1—12-in. record

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SCHUBERT

Sonata in A for Pianoforte, D.959

Sonata in A minor for Pianoforte, D.537

Friedrich Wührer, piano

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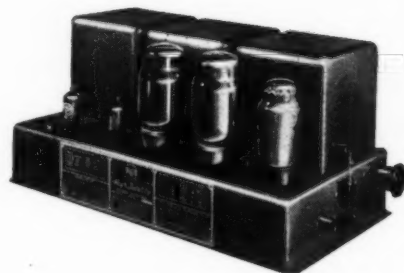
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MOZART. Quartet No. 14 in G major, K.387. Quartet No. 15 in D minor, K.421. Roth String Quartet. Mercury MRL2005 (12 in., 39s. 7½d.).

Coupled as above:
 Italian Quartet (12/53) 33CX1102
 Budapest Quartet (1/55) ABL3018
 Quartet No. 14:
 Amadeus Quartet (10/52) (H) DLP1003
 Haydn Quartet, Brussels (3/54) LGM65011
 Barylli Quartet (1/55) WLP5285
 Quartet No. 15:
 Amadeus Quartet (9/55) (H) ALP1249

It is becoming increasingly fashionable among Central European quartets to eschew such catch-penny devices as dynamic contrast and rubato and to "let the music speak for itself". The Roth players are so excessively refined that they frequently cannot bring themselves to make any noticeable difference between a *forte* and a *piano*. This tendency is apparent in the very fine Budapest record of the same two works, though not to nearly the same extent; also in the Barylli version of K.387. The Italian Quartet on the other hand (again the same two works) are at the opposite pole and many people find their rubato excessive in such works as these. Our own Amadeus Quartet do not indulge in much rubato, but their wide dynamic contrasts sound almost exhibitionist after the hot-house playing of the Roth Quartet.

Now it is just this lack of tonal variety that makes me put this new record below those made by the Italian, Amadeus and Budapest Quartets, beautifully though the Roth people play, so I had better give examples. In each of these works Mozart asks for dynamic contrasts in the first ten bars; the Roth Quartet refine them practically out of existence, and quite lack the veiled tone that the Amadeus bring to the D minor opening. They play the slow movement of K.387 mezzo-forte throughout, or very nearly; in the last five bars *f*, *p*, and *pp* all sound much the same. *Sforzandi* are hinted at rather than played. One could give dozens of other examples where the composer's wishes are so subtly interpreted that they can scarcely be said to be interpreted at all. And yet in the minuet of K.387 the Roth Quartet manage the rising chromatic scale with its notes alternately loud and soft better than any of their rivals. I do not care for the way the Amadeus make each *piano* note grow into the succeeding *forte* note at this point. Much of the Roth playing is very good indeed. They are both assured and relaxed in the opening movement of the G major, and very silky and smooth in everything they do. They play the finale variations of the D minor too fast in my opinion at 65 dotted crotchets to the minute; the Italian Quartet on the other hand are surely too slow at 50, and they do not even increase the tempo at the *Piu Allegro* near the end. The Budapest and Amadeus Quartets are preferable in this movement, with the latter earning extra marks for doing all the repeats; the Budapest do first repeats only, and the Roth no repeats at all except in the theme. (Incidentally the violins of the Amadeus Quartet cannot articulate the repeated-note triplet semi-quaver figures at the end of this movement, nor can those of the Budapest Quartet.)

As regards quality the new disc compares well with all the others. The Amadeus are equally well served technically in the D minor, but less well in the G major. For this latter work I would be inclined to recommend the Budapest version; alternatively the Italian Quartet if you would like more "sensitive" playing at the expense of very slightly inferior quality. As regards the D minor I do not think there can be any doubt that the Amadeus disc is the best in every way, and it has a really superb Haydn quartet on the back (Op. 54, No. 2 in C). R.F.

STILL. Quintet for Three Flutes, Violin and 'Cello. Geoffrey Gilbert (flute), George Crozier (flute), Lionel Solomon (flute), Jean Pougnet (violin), Francesco Gabarro ('cello). Viola Sonata No. 2. Frederick Riddle (viola), Eric Harrison (piano). Argo RG74 (12 in., 39s. 7½d.).

Mr. Deryck Cooke's otherwise helpful sleeve-note is silent about the identity of Robert Still, which is a pity, since he has not found his way into Grove either. The music suggests a composer neither very young nor very old, experienced and fluent, but without anything very interesting to say. It is hard to know why he lighted on the unusual combination of instruments for his Quintet—three flutes, violin and 'cello—for the music is, so to speak, just music, and not something urgently calling for the particular medium. The second movement, a contrapuntal web of pastoral themes, is the most interesting to listen to. Elsewhere there is so much interjection and of detached accompaniment chords, rather than a sense of everything moving forward together, that the effect grows monotonous; and by the end one has had more than enough of flute tone. The Viola Sonata exploits the meditative character of the instrument. The idiom is harmlessly "modern"; perhaps it could fairly be described as suggesting a composer who liked Sibelius but had been looking at Hindemith.

Mr. Still has fine interpreters—there is, in particular, some delightful flute playing from Geoffrey Gilbert in the Quintet. The recording is good. A.P.

MENDELSSOHN. Trio No. 1 in D minor, Op. 49. Trio No. 2 in C minor, Op. 66. Trio di Bolzano. Vox PL9160 (12 in., 39s. 7½d.).

Trio No. 1 in D minor:
 Rubinstein, Heifetz, Piatigorsky (11/52) (H) ALP1009

I can find only one reason for recommending this record, but it is a good one: Mendelssohn's Piano Trio in C minor is an astonishingly fine piece of music, one of the very best of his later compositions. It is scarcely ever played, partly because Mendelssohn is not very fashionable these days, partly because of the extreme difficulty of the music. The first movement has unusual strength and solidity, with scarcely a trace of the soft-centre defects that spoil so much of Mendelssohn. But indeed all four movements are full of interest, and

much of the playing on this new disc is excellent; it is high praise to say that all three players have the dexterity and nimbleness required of them in the scherzo, and sufficient depth of feeling for the outer movements. Unfortunately the balance of the instruments is poor. The violin is much too close to the microphone, and the strings constantly drown the lighter piano accompaniments. At times one has to look at the score to see if the pianist is playing or not. Perhaps the pianist accentuates this defect by over-reticence; his left hand needs more solidity when providing the bass to the ensemble. This over-nearness of the fiddle naturally produces a harshness of timbre in loud passages, and makes delicacy in scherzando passages impossible. Some of the notes on the piano seem to produce extraneous noises, most noticeable when the soft pedal is being used. H.M.V.'s version of the D minor trio sounds radiant and mellow by comparison; the balance is excellent (you can hear the piano behind the opening 'cello solo, which is more than you can do with the new Vox), and the scherzo is fairy-light. Also the players give the first movement something of the *agitato* quality the composer asks for, and which he makes so hard to accomplish—the trouble being that the extreme difficulty of some of the later music makes it impossible to start the movement as fast as one would like. Apart from the better quality, the playing in the H.M.V. disc is distinctly better than on the new one.

I must confess to finding the slow movement of the D minor intolerably spinsterish, like "Cranford" without the charm, and the last movement over-insistent and irritating. But this record did give me the very great pleasure of getting better acquainted with the C minor. R.F.

INSTRUMENTAL

BACH. Toccata and Fugue in D minor, BWV.565. Chorale Prelude—Ich ruf zu dir, Herr Jesu Christ, BWV.639. Passacaglia and Fugue in C minor, BWV.582.

LISZT. Prelude and Fugue on the name of B-A-C-H. Karl Richter (organ). Decca LXT5110 (12 in., 39s. 7½d.). Recorded on the Organ of The Victoria Hall, Geneva.

I had better say straight off that these performances are in the baroque tradition, and those who like piling diapason upon diapason need read no further. Presumably the organ is modern, judging by the name of the building that houses it (Can there really be a place called "The Victoria Hall" in Geneva?) and I would like to register a small protest that there is no information about the instrument on the sleeve; the name of the maker and the date, at very least, should *always* be given on all sleeves of all organ records. This instrument is at its best in coping with those thin arpeggio episodes in the Passacaglia and in the fugue of the D minor Toccata which always sound so feeble on the average English organ; in such places Karl Richter

produces the most delectable sounds. But in what should be the exciting bits he sometimes sounds rather painstaking and plodding. Historically he may be right in choosing slow tempi, but I am quite sure Bach himself made the Toccata sound much more of a thrill than it is on this disc. One of the troubles is that Richter's rhythm lacks steadiness so that the music sometimes seems to lose momentum. A certain amount of hesitation between the variations of the Passacaglia is, I suppose, inevitable or the poor player cannot get his stops changed, but one is conscious of these breaks in the stream of sound rather too often. Incidentally there are some funny goings-on in this work; at bar 40 of the fugue, the theme in the middle voice is differently registered from the top and bottom line, and conceivably Richter played it with his feet as there is no pedal part at this point, but how did he manage to make the counter-subject in the alto line stand out 13 bars later? It looks impossible, unless a third hand was assisting him on another manual. Generally this Passacaglia is the most successful work on the disc, and builds up to a fine climax. I don't know what authority Richter has for making a break before the fugue; surely the first note of the fugue should coincide with the last note of the Passacaglia proper. The Liszt is interesting but does not quite hang together in this performance. I am sure that a more virtuoso approach to this piece is essential, and I suspect that this organ does not really suit it. The short prelude from *The Little Organ Book* on the other hand is very beautiful, and, whatever the shortcomings of the D minor Toccata, the fugue that follows it comes off well enough, despite the slow tempo. In short this is a conscientious, stylish, unexciting record. When this player's previous Bach record was reviewed in these columns, D.S. complained that the engineers had not solved the problems presented by the hall; not having heard this disc, I do not know what these problems were, but presumably the solution has taken place, for the quality on the new record is rather good. There is not a great deal of resonance, and I wondered if what there was was natural, but generally speaking the organ sounds a very fine instrument.

One short P.S. It is not quite clear on the label of this disc which pieces are by Bach and which by Liszt. R.F.

BARTOK. Sonata for Violin Solo.
André Gertler (violin). Columbia
33C1046 (10 in., 29s. 6½d.).

Tworek (11/53) LM4557
Gitlis (11/55) PL9020

It is really rather remarkable to have three performances of Bartók's Violin Solo Sonata (far from easy listening) to choose from, and all of them with decided merits. I should have qualified my praise of Ivry Gitlis's playing in regard to the *Tempo di Ciaccona*, which he begins, it seems to me now, in a rather hysterical, untidy way before settling down: and I should not have so cursorily dismissed Wandy Tworek's performance. This is technically extremely good, but not lit up with much imagination:

the lovely *Melodia* even sounds dull to my ears. Gitlis may have an excess of imagination (and temperament), but his performance is vividly alive in every bar, and his last movement has an excitement both the others lack. Gertler, who is not quite happy at the start of the work, gives a fine performance that is almost too expressive in the lyrical passages, with a consequent lack of tension. His tone is lovely and the recording of the work is the best we have had so far, although the harmonics in the *Melodia* are only just audible and some of the high notes near the end of the movement (bar 64) are lost. There is some fingerboard noise, but not enough to be a distraction. As in the other recordings, the record surface is silent.

To sum up the nature of these performances, I should say that Tworek's is academic (in the best sense), Gitlis's romantic, and Gertler's—as compared with that—classical. A.R.

BEETHOVEN. Sonata No. 23 in F minor, Op. 57, "Appassionata".
Sonata No. 32 in C minor, Op. 111.
Julius Katchen (piano). Decca
LXT5187 (12 in., 39s. 7½d.).

Sonata No. 23:
Backhaus (9/52) LXT2715
Frugoni (5/53) PL7160
Gieseking (10/53) 33CX1056
Fischer (1/54) (H)ALP1094
Malcuysynski (4/54) 33CX1144
Matthews (8/54) 33SX1025
Badura-Skoda (2/55) WLP5184
Gorodnitzki (2/55) CTL7007
Solomon (11/55) (H)ALP1272
Casadesu (5/56) ABR4046
Sonata No. 32:
Backhaus (10/54) LXT2939
Solomon (4/56) (H)ALP1160

With his recording of the Diabelli Variations, and his Wigmore Hall performance of Opus 110, Opus 111 and the Variations, Julius Katchen established himself in this country as one of the foremost Beethoven interpreters of our time. His first record of Beethoven piano sonatas is no disappointment. In fact I am tempted to rate these as the finest two Beethoven sonata performances on the current LP market.

His reading of both works is different from Schnabel's, but like Schnabel, he has the power of making one hang on every note. Everything about the *Appassionata* is precisely in place, and scrupulously faithful to Beethoven's markings, yet the whole thing makes an impassioned and spontaneous, almost improvisatory, effect. One's mind moves forward with the composer's, engrossed in the music. The controlled dynamic balance between one part and another, the exact judging of rhythmic inflexion, and the very beautiful pedalling are all subordinated to a conception of the highest intellectual power and penetration.

The last Sonata, as it should be in a great performance, is a profound spiritual experience. It is hard to imagine the Arietta more beautifully played than it is here. The combination of boldness, power and compassion, coupled with technical mastery, removes the need for comparisons. Decca contribute a deep-toned and satisfactory recording. A.P.

BEETHOVEN. Sonata No. 4 in E flat major, Op. 7. Sonata No. 17 in D minor, Op. 31, No. 2.
Denis Matthews (piano). Columbia
33SX1047 (12 in., 39s. 11½d.).

Sonata No. 4:
Backhaus (10/54) LXT2800
Sonata No. 17:
Backhaus (1/53) LXT2747
Novaes (10/54) PL6220

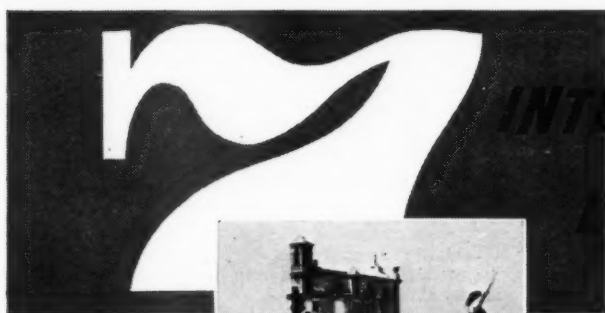
Denis Matthews's gentle, thoughtful playing is particularly well suited by the first, second and last movements of Opus 7 and by the first two movements of the "Tempest" Sonata. And his account of the E flat Sonata is much the better of the two available. Backhaus was caught on an off-day: he is disdainful of Beethoven's dynamic markings, and unsteady. Denis Matthews gives a very scrupulous sort of performance: the Largo is affectingly played; and his clear treble tone, at the same time limpid and tender, is heard to fine effect in the Finale.

But there is inevitably something lacking in the Beethoven performances of a player who appears to have no touch of boisterousness in his artistic make up. It could perhaps be said that the whole reading is a shade undervalued; it could certainly be said that the third movement, *allegro*, is taken too slowly and with far too little drive and accentuation. Moreover the climax on the last page of the finale, so written that it can make a grand effect, goes for very little.

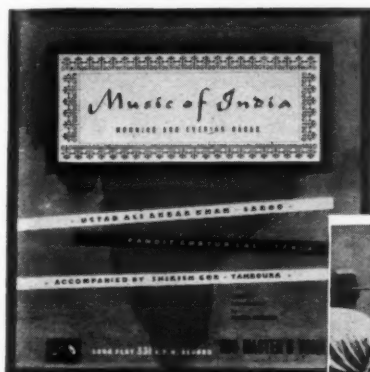
The first two movements of the "Tempest" Sonata are very beautifully done, even if for the pedalling of the mysterious "recitative" Mr. Matthews adopts a solution which lets in too much daylight. But the finale is distinctly feeble. Here I much prefer Guiomar Novaes, an imaginative and dramatic player, whose performance I sadly under-rated when first reviewing it. Her more vivid approach to the first two movements is as enjoyable as that of Mr. Matthews, and the Vox disc is better recorded. From this point of view the new Columbia is acceptable, but not outstandingly good. A.P.

CLEMENTI. Sonata in G minor, Op. 34, No. 2. Sonata in F minor, Op. 14, No. 3. Sonata in F sharp minor, Op. 26, No. 2.
Vladimir Horowitz (piano). H.M.V. ALP1340
(12 in., 39s. 7½d.).

When Artur Balsam recorded Clementi's B minor Piano Sonata, Op. 40, No. 2, on Nixa CLP1311, T.H. opened his review (11/54) with the words: "I want to make the biggest splash I can about this record", and went on to rank the sonata above a good many of Beethoven's. And now I want to make another big splash about the sonatas here recorded: for if these three, and the B minor, are characteristic, then Clementi must be one of the greatest of neglected masters. His writing for the piano has the dramatic brilliance of Scarlatti's for the harpsichord, and the vigour of Beethoven's. The music is strong and vital, always holding the attention, clean and pure in style, sharp in its outlines.



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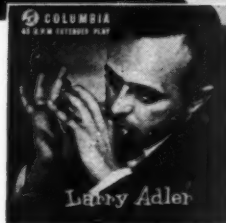
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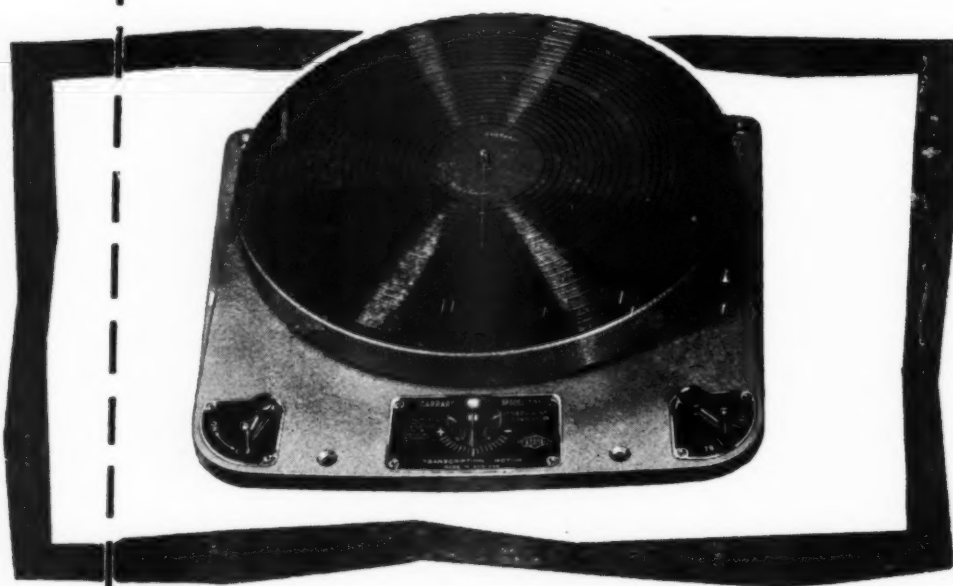
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The F minor Sonata (1784) is one of those picked out by Dannreuther (in *Grove*) as having "the qualities of lasting work: clear outlines of form, just proportions, concise and consistent diction, pure and severe style". The first movement of the F sharp minor (1788) is a particularly beautiful and varied movement, and is played by Horowitz with a wonderful range of tone-colour. His approach, most suited to the music, is bold and firm. The dynamic range is very wide, the crescendos are steep, the tone is a shade steely (but it seems appropriately so), the rhythms are confidently buoyant. At times his playing suggests that of Landowska at her most dashing: he produces from his piano the same exhilarating effects as she does from her harpsichord. One would now like to hear some of Mozart's more substantial piano sonatas—the C minor with its Fantasy, the A minor—handled in this sort of way.

The F minor and F sharp minor Sonatas go together on one side; the later G minor (1795), which fills the other, has a particularly arresting opening, and long, fascinating movements. The recording faithfully presents a convincing piano tone, and although there is some continuous noise in the background, a little more evident than it should be, it is not great enough to take away from our pleasure. A.P.

FAURE. Impromptu No. 5 in F sharp minor, Op. 102. Nocturne No. 6 in D flat major, Op. 63. Valse-Caprice No. 3 in G flat major, Op. 59.

SCHUMANN. Humoreske in B flat major, Op. 20. Grant Johannesen (piano). H.M.V. CLP1069 (12 in., 33s. 11½d.).

Humoreske:
Demus (1/55) WLP5204
Damase (2/55) TW91041

The Schumann *Humoreske* is an awkward piece for the pianist to bring off; its inconsequential variety of mood needs expounding with much conviction if the music is not to sound too protracted. The more skittish passages Grant Johannesen plays well indeed, but now and again the more romantic seem slightly thwarted of their full effect by a rather restricted range of dynamics—though such a restriction is often a useful attribute both in recording and in its reproduction. One particular passage Johannesen brings off quite exceptionally well—where Schumann cues in the lie of a submerged tune guidance from the cue in the rescuing of that tune can seldom have been taken more effectively.

Throughout Johannesen is well and very cleanly recorded. So, bar a very occasional buzz, is Joerg Demus, who gives perhaps a fractionally superior performance—except of the cued passage, where he seeks refuge from the problem by ignoring Schumann's cue altogether (and in its turn that is considerably better than the Jean-Michel Damase solution, which is, incomprehensibly, actually to contrive to play the cue). So choice between Demus and Johannesen, much the better two versions of those

available, is not to be made easily, and considerations of the backings may help.

Demus offers the Schumann G minor Sonata. Johannesen offers the three Faure pieces listed above, and offers them all in very acceptable performances. Particularly well goes the *Nocturne*, less faintly off-hand than the impression some of the Schumann in somewhat similar mood gave, perhaps wrongly; but the *Impromptu*, too, is quite brilliantly effective, and if the *Valse-Caprice* seems all caprice and no valse that is not, I think, attributable to any shortcomings in the playing. The recording, as it is for the Schumann on the reverse, is also very good. M.M.

MUSIC OF INDIA. Morning and Evening Ragas. Ustad Ali Akbar Khan (sard), **Pandit Chatur Lal** (tabla), accompanied by **Shirish Gor** (tamboura). Spoken Introduction by **Yehudi Menuhin**. H.M.V. ALPC2 (12 in., 39s. 7½d.). Available only to special order.

It is not necessary to be an expert on Indian music to sense the artistry of Ali Akbar Khan and his colleagues; and those who fear that two performances each of twenty minutes or so at a stretch may be excessive are in for an agreeable surprise. These are improvisations on the *sard* (a plucked instrument with ten playing, and fifteen sympathetic, strings) with *tabla* (a unit of two drums) and *tamboura* (a four-string drone instrument); and, as Yehudi Menuhin explains in a brief but useful introduction, each piece is built on a pre-determined *raga* or scale (which is demonstrated for us), which has certain connotations of mood and time of day. The variety and ingenuity of invention which is called forth here is fascinating, the more since the complex accompanying drum-rhythms (also helpfully analysed first) frequently develop subtle cross-currents with the *sard* melody. Virtuoso-like played as it obviously is, this music may yet be called monotonous by impatient hearers; but if they will relax and listen, they will not be able to miss the rising tension and intellectual excitement in this unique detached, but ecstatic, art. This disc provides a most valuable introduction for Western listeners to a subject on which 99 per cent of them are totally ignorant. P.B.

HAYDN. Sonatas: No. 20 in C minor: No. 31 in E major: No. 40 in G major: No. 46 in A flat major. Kathleen Long (piano). Decca LXT5144 (12 in., 39s. 7½d.).

Before this disc arrived, very few of Haydn's piano sonatas had been recorded by noteworthy pianists and issued in this country. Incredibly the C minor No. 20 is not amongst these (I remember a good 78 of it by Denis Matthews), and even now the best of the lot, No. 52 in E flat, is not available. The eight sonatas by Virginia Pleasants, recorded for Nixa, have now been deleted and the Concert Artist records listed in the LP Catalogue do not seem to have appeared.

Anyone who takes the trouble to play Haydn's sonatas starts by thinking them rather small beer, and ends by feeling a quite inordinate affection for them. Not all the music on this disc can be called good. I myself find the opening movements of 31 and 46 rather dull. But most of it is delightful, and Kathleen Long plays these four works crisply and cleanly, and with a praiseworthy absence of pedals. No. 20 dates from about 1770 and is often cited as among the first works that marked Haydn's emergence from the common rut of composers of his day. It has something of the *Sturm und Drang* that reached fruition in Beethoven's *Pathétique* sonata in the same key. The E major was presumably included on this disc for the sake of its fine slow movement, incidentally not included in my edition of the sonata. But the best slow movement in these sonatas is the one in the A flat, No. 46, a wonderfully expressive and moving piece dating from about 1785. No. 40 in G is the sonata that starts with a movement marked *Allegretto innocente*, often used for teaching purposes. The "innocence" is a bit on the sentimental side, and is explained by the fact that Haydn wrote it for a very old lady.

The piano quality on this disc is extremely realistic. R.F.

SCHUBERT. Impromptus, D.999, D.935. Ingrid Haebler (piano). Vox PL8940 (12 in., 39s. 7½d.).

Goldsand (12/53) CLP1146
Badura-Skoda (3/54) WLP205
Firkusny (11/55) NBL5014

Like Goldsand and Firkusny, Miss Haebler gets all eight Schubert impromptus on to a single disc, whereas Badura-Skoda takes three sides (with Schubert's A major Sonata on the fourth) and is not very well recorded. Unlike Goldsand and Firkusny, Miss Haebler is not primarily a virtuoso pianist; by which I mean that, although her technique is more than sufficient, she shows no wish to display it. For instance the two men play the E flat impromptu in the Op. 90 set at a tremendous pace and make it sound like a Chopin study; whereas Miss Haebler sees it is marked *Allegro* and not *Presto* and plays it accordingly. Similarly she plays the last piece in this set (the one in A flat) *Allegretto*, again as marked, instead of *Allegro molto* like almost all other pianists. (Firkusny, for instance, dashes it off at 140 crotchets a minute.) Nearly all her tempi are slower than average, noticeably so in the wonderful C minor and in the B flat variations on the *Rosamunde* tune, and in every case they seem right. And yet when she wants she can be brisk and crisp, as in the last piece of the second set where her playing is more sparkling than Firkusny's. Her approach to all this music has freshness and musicianship. She is very rubato in the C minor, perhaps a little too much so, but the sincerity of this playing makes the rival versions seem perfunctory. Occasionally Firkusny shows his greater command of the instrument; his relaxed ease over the left-hand melody in the A flat is more pleasing than Miss Haebler's rather plodding

methods here. And as regards piano quality there is little to choose; both versions are quite well but not very well recorded. But generally speaking this is a very attractive disc, to my mind quite the best of the four alternative recordings listed at the head of the review. R.F.

THE SAXOPHONE, Vol. 5. Trois Pièces: Presto giocoso; Andante; Scherzo (D. Scarlatti, arr. Pierné). **Scherzo** (Schumann, arr. Mule). **Andante** (Tchaikovsky, arr. Mule). **Sevilla** (Albeniz). **Quatuor** (Glazounov). **Prélude et Choral Varié** (Borsari). **Quatuor de Saxophones** Marcel Mule. Decca LXT5188 (12 in., 39s. 7½d.).

In some ways, unfashionable as it may be to say so, the arrangements on this record seem to make a more immediately stunning effect than the original works. Glazounov's Quartet, in three short movements, is an agreeable one that is very welcome on disc; but in its instrumentally more unadventurous moments it does seem to approach in style a voluntary for the harmonium. Borsari is more modern in idiom; and the simplicity of his chorale theme serves only as a basis for the more elaborate variations, which do certainly exploit their medium.

But in the arrangements proper the familiar music throws the medium itself into relief, and the quality of the playing is seen so clearly for what it is: superlative. Scarlatti, performed like this, translates more readily from harpsichord to saxophone than might well be supposed; Schumann indeed sounds less soggy on the quartet than he does customarily on the piano. And with nothing in the world against Tchaikovsky and his *Andante cantabile*, it is very possible to wish that all string quartets could be relied on to have the virtuosity, the balance, the intonation, and the style of the Marcel Mule Quartet; and also, for that matter, to wish that they were always recorded as well as this. Few of us will ever, as a permanency, actually prefer a saxophone to a string quartet; but Mule, his colleagues, Selmer, and Decca combine here, as in other records of their series, to make such a preference seem at least momentarily a strong temptation. M.M.

CHORAL AND SONG

BEETHOVEN. Sechs geistliche Lieder: Bitten; Die Lieber des Nächsten; Vom Tode; Die Ehre Gottes; Gottes Macht; Busslied. Wilhelm Strienz (bass-baritone), **Janine Corajod** (organ). Decca LW5237 (10 in., 19s. 6d.).

Beethoven composed this group of six sacred songs, to words by Christian Fürchtegott Gellert (1715-69) in 1803, the year after he completed the Second Symphony.

The songs are here transposed down a third (except *Vom Tode*, which is put down a tone) and this deprives *Die Ehre Gottes ans der Natur* (God's glory revealed in Nature) of the ringing, exultant sound the

higher key gives it—it needs the Flagstad voice—though the other songs do not suffer in the same way. The most remarkable song of the set is *Vom Tode*, which anticipates the mature Schubert in an extraordinary way and makes one regret the use of the organ instead of the piano for the accompaniment. The force of Beethoven's striking harmonies is thereby reduced and blurred, especially the bare phrases in octaves that precede the second verse.

It is only fair to say that Janine Corajod accompanies with considerable skill and that her registrations are appropriate. Wilhelm Strienz obviously does not find it easy to accommodate his large and slow moving voice to *Lieder*: he fails to keep a legato line and sounds, often, breathless at the end of phrases. His final consonants are far too obtrusive, for example in "nicht" and "Noth" in *Vom Tode*, which the microphone spits out. He is certainly not helped by a balance which gives too much prominence, and an edge, to his voice.

Strienz's interpretation of the songs is conscientious rather than inspired and he does best when he can let his voice well out, as in *Gottes Macht und Vorsehung* (God's power and providence); the well-known *Busslied* (Song of repentance) needs a much more interior approach. A.R.

BOITO. Prologue from "Mefistofele". **Nicola Moscona** (bass), **Robert Shaw Chorale** conducted by **Robert Shaw, Columbus Boychoir** directed by **Herbert Huffman, N.B.C. Symphony Orchestra** conducted by **Arturo Toscanini**.

VERDI. Te Deum. Robert Shaw Chorale conducted by **Robert Shaw, N.B.C. Symphony Orchestra** conducted by **Arturo Toscanini**. H.M.V. ALP1363 (12 in., 39s. 7½d.). Recording of broadcast performance, March 14th, 1954.

A superb pair of sides, an issue it is a pleasure to write about. Here are two apocalyptic visions of the sort that were impossible to record with any kind of accuracy until to-day's recording techniques; huge masses of choral and orchestral tone, interlaved with silences or distant, single angelic voices, can now come out, pianissimo or—if your neighbours can stand it—at full force, into the humblest abode. The effect is overwhelming. From the piccolo at the top (with its tiny whiffs at the apex of the Verdian monument of praise) to the abysmal depths whence Lucifer springs in the Boito prologue, the sounds came forth clear and undistorted from my machine. "The music of the spheres..." It is simply like standing in a splendid concert hall. My sole exception in my own hymn of praise is that the bass who takes on the devil's role in the Boito is caught off his guard slightly in his opening phrase—and if Old Nick can't jump to it, surely something must be wrong—and that the heavenly strand of voice at the end of the *Te Deum*, though ideally distant and poised in the empyreum, is not as a sound beautiful enough—one wants a

really angelic gleam there, like Elisabeth Schumann's high As in *Rosenkavalier*. The famous choir hardly needs any fresh recommendation from me—though how its namesake manages to conduct at the same time as Toscanini I fail to picture (it would make a good cartoon). Perhaps it means he conducts the preliminaries? The double choirs' attack and grading of volume and general musicianship seem to me beyond praise.

As for the music—well, I don't suppose the *Te Deum* will ever rival the *Requiem* in popularity. But it is a very magnificent piece of late Verdi; wonderfully solemn, never jubilant. The overclouding of the music at the words, "Let me never be confounded", followed by the tiny voice of hope "In te speravi" is great drama of course. Extraordinary how the liturgical themes sound at once themselves and yet 'Verdian' into the bargain. Of Toscanini's handling of all this, who conducted the first performance in 1898, I should think it presumptuous to speak. One might be listening to Verdi himself... in heaven.

Boito is often rather sniffed at nowadays. The jaunty devil may be a bit of a bore, but the soaring song of praise later associated with the heartrending scene of Margherita's death and apotheosis is wonderfully moving in its simple way.

All in all, a gorgeous record. P. H.-W.

BYRD. Mass in Five Voices. Motet—Ave Verum Corpus. Motet—O Sacrum Convivium. Compline Hymn—Christe qui lux es et dies. Renaissance Singers conducted by **Michael Howard**. Argo RG75 (12 in., 39s. 7½d.).

Mass in Five Voices:
Fleet Street Choir
(10/51) LX3000 or (6/54) LXT2919

I was a little disappointed by this record, partly because I have a good opinion of the Renaissance Singers and have heard them sing better than this; also because the recording lacks lustre. The voices are not too well balanced, and the quality of the sound is unexciting. The suggestion of dullness is probably caused in part by the low pitch at which the Mass is sung. Fellowes, when he published it, put it down from D minor to C sharp minor, but it is here sung rather more than a tone lower still (slightly above B flat minor). There is little variety of tempo; the Hosanna could surely have sounded more cheerful. Despite their out-of-tune singing, the Fleet Street Choir made this music sound more impressive to my ears. In *Ave Verum Corpus* the Renaissance Singers themselves go out of tune, having kept pitch most commendably in the Mass. Incidentally this motet comes after and not before *O Sacrum Convivium*, as stated on label and sleeve. There are of course moments of great beauty on this record, which, when all is said and done, contains some of the greatest music ever written by an Englishman, and the singers reach their best in the wonderful *Agnus Dei* in the Mass. But the record as a whole is not quite what one hoped for. R.F.

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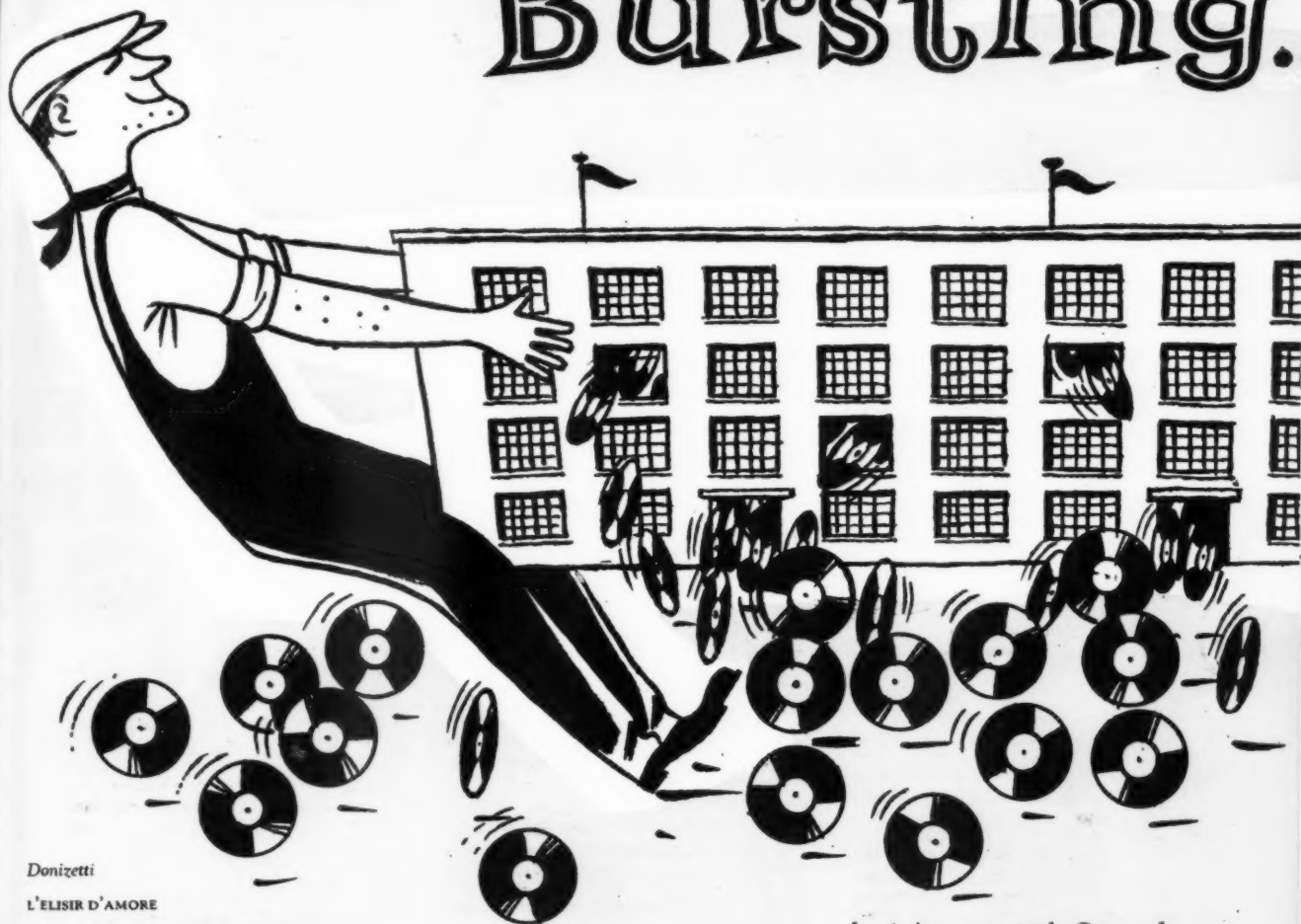
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Donizetti

L'ELISIR D'AMORE

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Renato Capecchi, Fernando Corena
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The Maggio Musicale Fiorentino
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Francesco Molinari Pradelli
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Mozart

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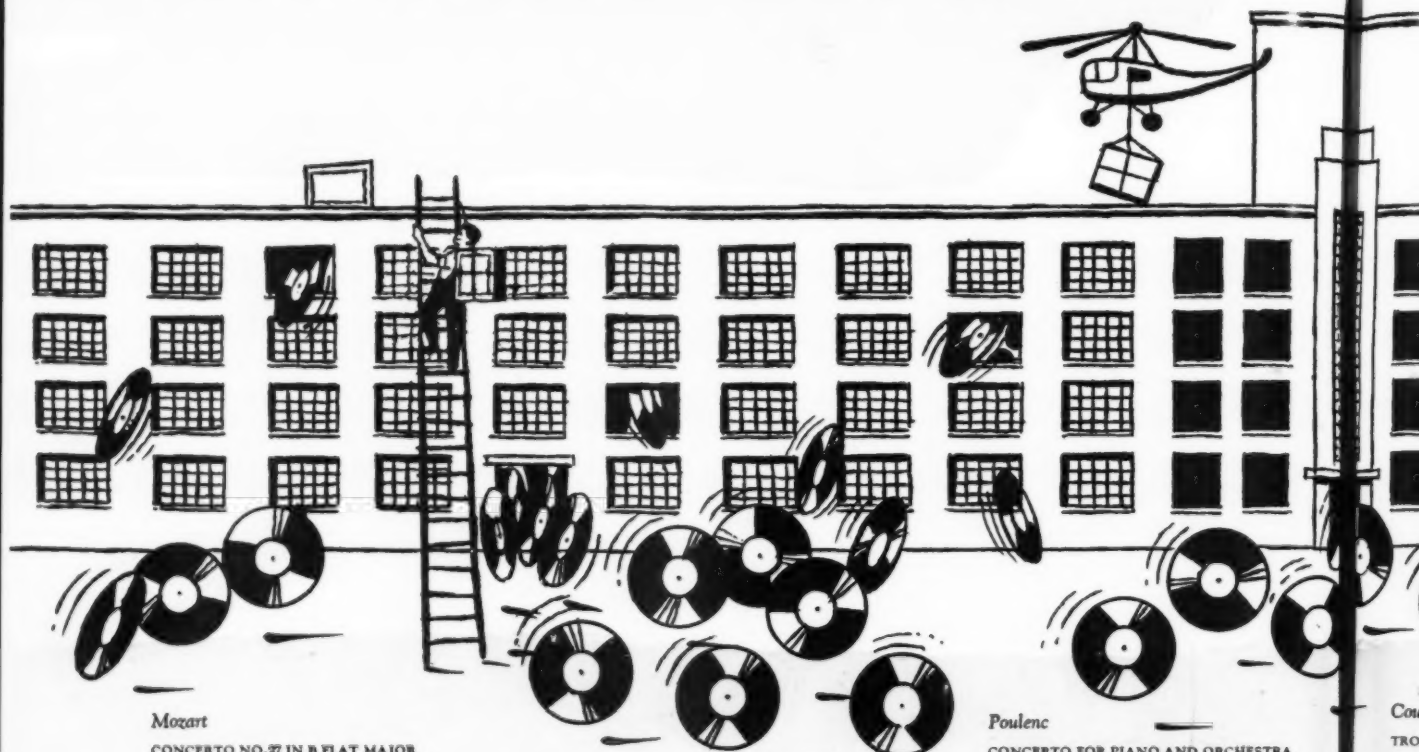
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Mozart

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conducted by Karl Böhm LXT 5111



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Mozart

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FOR PIANO AND ORCHESTRA, K. 503;
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Haydn

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C. P. E. Bach
CONCERTO IN C MINOR
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conducted by Arthur Goldschmidt
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Charpentier

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Claudine Collart, Jeanne Fort,
Marie Thérèse Cahn,
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*Maria Ripollés (Soprano)
AXTL 1075 (Brunswick)

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PRELUDIOS 1-8;
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PARTITA IN C MAJOR
Alicia de Larrocha (Piano)
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TW 91127 (London International)



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CHAILLEY. Missa Solemnis a capella.

La Psallete Notre-Dame conducted by Jacques Chailley. Recorded in the Church of Saint-Eustache, Paris.

FRANCK. Prélude, Choral et Fugue.

C. Chailley-Richez (Piano Gaveau).

London International TW91145

(12 in., 39s. 7½d.).

Prélude, Choral et Fugue

Demus

Katchen

Malczynski

(1/54) WLP5103

(5/54) LXT2369

(11/54) 1031

Jacques Chailley composed his *Missa Solemnis* in 1947 and it had its first performance in France at the Besançon Festival of 1955. The composer, an authority on the polyphonic music of the Middle Ages, founded the choral group La Psallete de Notre-Dame which he conducts on this disc. Chailley evidently has a remarkable knowledge of choral effect and the outstanding feature of his Mass is the number of beautiful and original cadences he contrives: as, for example, at the ends of the first and third *Kyries* in the first section, and the *Hosanna* in the *Benedictus*. His melodic material is often of a folk-song like character and not in itself original—a *lingua franca* such as was used by plainsong and polyphonic composers—but perfectly in keeping with the spirit of the text, for this is a truly liturgical Mass.

The start of the *Gloria* has an enchanting lightness and the full force of the choir is brought into play at the words "gloriam tuam", while at the words "Jesu Christe" the composer introduces a motive which he repeats thereafter at each invocation of the Son of God. There is some sense of contrivance in the *Credo* (Poulenc avoided setting this, it will be remembered, in his *a cappella* Mass), but the treatment of "Et incarnatus est" is moving. "Crucifixus" is set to markedly dissonant phrases.

The *Sanctus* and *Agnus Dei* (the latter recalling the first "eleison") are both of beautiful quality and are full of the interior spirit that, as a whole, Chailley's music conveys so well in this striking work.

The Church of Saint-Eustache, in which the work was recorded, has a decided echo which lends verisimilitude to the disc even if it blurs some of the vocal writing. This cannot be easy music to sing and there are a few ugly moments when the resources of what appears to be a small body of singers sound strained—these come in the *Credo*, also the least well recorded section of the Mass—but if trouble is taken to find the right volume, and so forth, the recording will give satisfactory results.

The performance of Franck's *Prélude, Choral et Fugue* is careful but without much cumulative power or depth of feeling, and it leaves Joerg Demus's fine rendering still first in the field. The Gaveau piano sounds shallow in loud passages, but it has an individual quality of tone that I liked when pressure was not put on it. In general, however, Demus had better recording. C. Chailley-Richez is presumably a relative of Jacques Chailley, which makes the choice of the Franck intelligible, but I hope it will not be ungracious to say that I should have preferred to have heard more of the choir's repertoire on this disc. It is, however, well worth getting for the sake of the Mass alone.

It is strange to note that the sleeve note has not been translated from the original French, as has been the case with several recent London International issues. Surely Decca do not assume that every purchaser of these records is a competent linguist?

A.R.

CHAUSSON. Poème de l'amour et de la mer, Op. 19. Irma Kolassi

(mezzo-soprano), London Philharmonic Orchestra conducted by

Louis de Froment. Decca LX3150

(10 in., 29s. 6½d.).

Swarthout, R.C.A. Montoux

(10/55) (H) ALP1209

This is a more compact and better recorded account of the work than Gladys Swarthout's (which was filled out with some songs to a twelve inch size). It is also in better, if not quite peerless or immaculate French. But the total effect is somewhat heavy in hand and lugubrious. The Greek mezzo is a most attractive singer and has given us some fascinating sets of songs (those Milhaud songs for instance on Decca LXT2897). But she does not achieve much vitality or variety in her singing of this long scene for voice and orchestra. The last part, which we know as a song, "Le temps des lilas et des roses", is the most attractive portion of it and here I feel one wants a much more aristocratic timbre of voice—paler, more fragile sounding, suggesting spent passion and fading regrets in some drawing room where Maître Massenet had been known to sit. However that is a matter of taste in voice types and it may well be that Miss Kolassi's warm, firm, well-supported voice is what some listeners may think ideally suited to the voluptuous and finally rather cloying elegy for long lost love à la Massenet and Franck. What I think is incontestable is that the conductor and even Miss Kolassi herself at times allow the rhythmic sense to wilt in the surrounding melancholy.

P.H.-W.

DALLAPICCOLA. Canti di Prigionia.

Chorus and Orchestra of

L'Accademia Nazionale di Santa

Cecilia conducted by Igor Markevitch.

DELADE. Quatre Poèmes Hindous.

Berceuse Phoque from "Trois chants

de la Jungle". Martha Angelici

(soprano) with orchestra conducted by

Andre Cluytens.

GUARNIERI. Quatuor à Cordes No. 2.

Quatuor Pascal de la Radio-

diffusion Française. Columbia

33GX1353 (12 in., 39s. 7½d.). Recorded

under the auspices of UNESCO.

The first UNESCO-sponsored record to reach this country contains one important, impressive and beautiful composition of our time: Dallapiccola's *Canti di Prigionia*, which takes all of one side. I hope to be able to write about this piece more fully when I have obtained a score: even without one, and without words, the work provides for the listener a deeply moving experience. The mood of these *Canti* foreshadows the choruses of Malipiero's great opera, *Il Prigioniero* (1944-8), and consists of three

settings for chorus and orchestra, linked in theme. The first, *Preghiera di Maria Stuart*, is a setting of the prayer written by Mary Stuart shortly before her execution: composed in 1939, the movement is charged with feeling against Fascist persecution. The second, *Invocazione di Boezio*, is a setting of a Boethius text, and dates from 1940. The last movement, *Congedo di Gerolamo Savonarola*, was apparently inspired by Hitler's broadcast announcement of the large-scale bombing attacks on England, and an (unspecified) English statesman's exhortation "to seek relief in prayer from the oncoming terror". The words are Savonarola's meditation on the Psalm "In te Domine speravi". This section was completed in 1941.

The theme of the "Dies irae" appears in all three movements. This is atmospheric, emotional and fervent music. I have not seen the sleeve-note, but hope that it prints all the words, which will obviously add much to our enjoyment. So far as one can judge, the performance is excellent: certainly it presents beautiful sounds, beautifully recorded.

Who could have been responsible for choosing the pieces that fill the other side of the record? When one thinks what UNESCO could have given us, of Nono, Henze or Boulez, one grows almost angry. Maurice Delage is a 77-year-old French composer, a pupil of Ravel, whom Grove already writes about in the past tense. His *Quatre Poèmes Hindous* are undistinguished, if carefully worked, pieces of orientalism. The *Berceuse Phoque* is a rather silly piece: the text is by "Kipling-Fabulet-d'Humières-Delage", and proves to be a translation of the Seal Lullaby which introduces Kipling's *Jungle Book* story, *The White Seal*. Martha Angelici, who has an attractive and individual timbre, sings very well, but I can't quite catch the words which translate "weary wee flipperling".

Mozart Camargo Guarnieri is a 47-year-old Brazilian composer who studied with Koechlin in Paris just before the war. His Second String Quartet is competently and fluently worked, but quite uninteresting.

A.P.

MOZART. Requiem in D minor,

K.626. Magda Lazlo (soprano),

Petre Munteanu (tenor), Hildegarde

Rössl-Majdan (mezzo-soprano),

Richard Standen (bass), Wiener

Akademie Kammerchor, Vienna

State Opera Orchestra conducted

by Hermann Scherchen. London

Ducretet-Thomson DTL 93079 (12 in.,

39s. 7½d.).

Vienna Hofmusikhaupelle, Krips (1/51) LX 3030-1

It is sad when an evidently good performance is spoilt by indifferent recording, but that is what has happened in this new issue of Mozart's *Requiem Mass*. Compared with the Decca recording the choral sound lacks body and is constricted and dry in tone, the tenors, in particular, having a fizzy sound in loud passages I could not in any way get rid of, nor is there the clarity between the parts that the earlier recording gives.

On my previous equipment the trebles in the Decca recording seemed to be over-weighted by the lower voices and there was some blasting in the treble soloist's part, but none of this is apparent on my new equipment, which gives an excellent choral and orchestral balance throughout.

The quiet portions of the work are the most satisfactory in Scherchen's performance, the lovely *Recordare* for solo quartet, for example, and the *Tuba Mirum*, in which the tenor trombone part is much better played than in the Krips performance. The "angelic" voices in *Confutatis maledictis* singing "Voca me cum benedictis" are made to sound distant with beautiful effect and the excellent team of soloists (with Magda Lazlo singing better than I have ever heard her) make a beautiful thing of the *Benedictus*.

Scherchen treats *Dies irae*, perhaps, in rather too Verdian a manner, but otherwise his interpretation is very satisfying, and especially so in *Agnus Dei*, which he makes one feel must be by Mozart. The view, to-day, indeed is that Mozart was responsible for much more of the Mass after *Lacrimosa* than used to be thought.

The correct particulars of the different numbers will no doubt appear on the sleeve note, but they are not wholly present on the label, which also has a misprint, "Dinube" for "Domine" (Jesu). There is no mention of *Kyrie eleison*, *Quam olim Abraham*, or of the two numbers of the *Communio*, *Lux aeterna* and *Cum sanctis tuis*. There are no bands on the disc, nor were there on the Decca recording. This is a pity, but perhaps with them it would not have been possible to get the work on to one disc. A.R.

VAUGHAN WILLIAMS. On Wenlock Edge from "A Shropshire Lad". **George Maran** (tenor), **Ivor Newton** (piano), **London String Quartet**. Decca LW5233 (10 in., 19s. 6d.).

Young, Watson, Sebastian Quartet (12/53) RG20

A satisfying account of these lovely and deservedly popular songs has been overdue for some time. Pears's version (78 r.p.m. Decca AM585-7) had him too near the microphone and on Argo, the version mentioned for comparison above, with Alexander Young as the interpreter, though in many ways a most sensitive and dramatic performance suffered from rather indifferent recording. The recording of the present disc leaves nothing to chance, I found the balance excellent; for instance, it has just the faint suggestion of ghostliness, of not being quite there, in "Is my team ploughing?" that extraordinarily haunting and haunted song. George Maran rightly never steps out of the conventional dynamics of a chamber performance, even at the more strenuous climaxes. If a phrase here and there may not be as perfectly shaped or sustained as the ideal singer might manage, there is no failure technically: while the feeling for the words and the meaning of the cycle as a whole is very evident. In the second song "From far, from eve and morning" the piano accompaniment is indecisive in characterising the mood: and in the first song the words are not as clear

as they could be. Otherwise I find it a most attractive performance and finely put on a ten inch so as to be, at under one pound, a money's worth at the very least. Recommended. P. H.-W.

GIGLI RECITAL. Recit. : Mi batte il cor; Aria : O paradiso from "L'Africana", Act 4 (Meyerbeer). **Recit. and Aria : Ombra mai fu** from "Serse", Act 1 (Handel). **O dolce incanto** from "Manon", Act 2; **Ah! non mi ridestar!** from "Werther", Act 3 (Massenet). **Quando nascesti tu** from "Lo Schiavo", Act 2 (Gomes). **Mercè, mercè** from "Lohengrin", Act 1 (Wagner). **E lucevan le stelle** from "Tosca", Act 3; **Ch'ella mi creda libero** from "Fanciulla del West", Act 3 (Puccini). **Dalla sua pace** from "Don Giovanni", Act 1 (Mozart). **Amarilli** (Caccini). **O del mio amato ben** (Donaudy). **Un rêve, Op. 48, No. 6** (Grieg). **Tristesse, Op. 10, No. 3** (Chopin). **Bergère légère** (Weckerlin). **Vidalita, Op. 45, No. 3** (Williams). **Come, love, with me** (Carnevali). **Life** (Curran). **Rondine al nido** (de Crescenzo). **Addio bel sogno** (de Curtis). **Ritorna amore** (di Veroli). **Mamma** (Cherubini). **O sole mio** (di Capua). **Beniamino Gigli** (tenor), **Dino Fedri** (piano). H.M.V. ALP1329 (12 in., 39s. 7½d.). Recorded at Carnegie Hall, April 17th, 20th and 24th, 1955. By arrangement with S. A. Gorlinsky Ltd., London.

This is an actual performance record, punctuated on one side by sudden crashes of applause as the audience twigs which of the famous songs is about to begin (it usually takes them 10 seconds—less in the case of *Tosca* "E lucevan"). There are some shouts too and some moments when the veteran tenor comically clears his throat etc. It is all rather fascinating, in a morbid way: also rather pathetic, though when singing medium or on the half voice, Gigli still spins a magical thread of sound. But the big climaxes are not securely there: even if he makes no fault, and never fails, this is not—under full pressure—that marvellous, seemingly effortless projection of sound that once seemed one of the wonders of the world (I would certainly include Gigli's high C in "Che gelida", the first time I heard it in the flesh, as one of the peaks of experience).

If these were not all bound up together one could discriminate and recommend this or that: the lightly, comically done Italian ditties are charming, but Caccini, and the pastiche Donaudy are still faintly vulgarised. The *Paradiso* and the *Werther* aria make one sigh "Ickabod, the glory is departed". On the other hand Grieg's *A dream* in strange French, the Chopin arrangement, the *Bergère légère* je crains *tes apas*, and the last silken soft head note in *Vidalita* are very charming souvenirs.

Fans will hardly want my recommendation one way or another. They will simply snap up what may well be the last gleam of Gigli, to add to the dazzling golden discs of

his meridian which he poured out so profusely. For others, those that is who want a tenor recital, I am bound to say that beyond the historical interest of the occasion, there is too much in the way of applause, poor accompanying and (indecapably) veteran singing to make repeated hearings a pleasure. What a wonderfully preserved voice, all the same. I feel like saying "Thank you". P. H.-W.

AN ANTHOLOGY OF ENGLISH SONG, Vol. 3. Go not happy day; Is my team ploughing; I have twelve oxen; In youth is pleasure; Yarmouth fair; Persephone; How love came in; Let the florid music praise; Three Chinese lyrics; Love went a-riding. Peter Pears (tenor), **Benjamin Britten** (piano). Decca LW5241 (10 in., 19s. 6d.).

A well-chosen anthology of British twentieth-century song, very well performed. The recital opens and closes with a composition of Frank Bridge: Britten pays tribute to his admired teacher. In *Go not happy day* (words by Tennyson) and *Love went a-riding* (words by Mary Coleridge) both pianist and singer are buoyant and bright. Some readers may remember the same duo's performance of these songs, together with the Holst and Moeran ones on this record, at the opening recital of a series of six devoted to English song which the B.B.C. broadcast from the Wigmore Hall during the Festival of Britain.

Is my team ploughing is one of the very best of Butterworth's Housman settings; Mr. Pears realizes the two voices, the one from the grave and the other whose owner "cheers a dead man's sweetheart", with just the right degree of emotional intensity and nicely gauged restraint. *I have twelve oxen* is a pleasant enough song by John Ireland (traditional words), as is Moeran's *In youth is pleasure* (words by R. Weaver). *Yarmouth Fair* is a light, jolly piece by Warlock (words by Hal Collins), fashioned after the model of an English folk song.

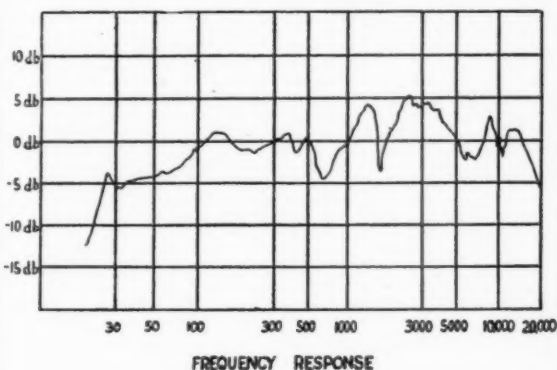
Persephone, which opens the second side, is one of the *Twelve Songs* which Holst composed to words by Humbert Wolfe (1929); the Phrygian melody and cold, strange harmonies add a mysterious dimension to the verses. Some time it would be pleasant to have a complete recording of this cycle. Lennox Berkeley's Herrick setting, *How love came in*, is a discovery. The composer wrote it in about 1933; it was published by Boosey & Hawkes; and then almost everyone, including Berkeley himself, forgot about it, until Britten came across a copy. (The song needs to be added to the Berkeley catalogue in *Grove*.) It is well worth revival, for it is pretty, tricky and unexpected, with a piano accompaniment that has an odd lilt suggestive of popular Latin-American music. *Let the florid music praise* is the first number of Britten's Auden cycle, *On this Island* (1937), a vivid declamatory piece which adumbrates the style of the vocal writing in the operas. It is interesting to read (in Peter Pears's article on the Vocal Music in the Britten Symposium) that Britten in 1937 did not



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yet know many Purcell songs, for there is a Purcellian cut to the writing, as well as the influence of Stravinsky noted by Mr. Pears. *On this Island* is another cycle that one would like to see recorded in its entirety.

Arthur Oldham (born 1926), composer of some Rambert ballets and of Covent Garden's *Bonne-Bouche*, is a refined minor composer of the best kind, whose works are always beautifully turned and enjoyable to hear. The *Three Chinese Lyrics* (three from a set of five, 1949) are fascinating little miniatures—even if the animal that the herd-boy is riding in the first of them seems far too frisky to be an ox.

The recording of this recital is extremely clear, sometimes so much that it almost produces a "clinical" effect—as if one were hearing a demonstration record rather than listening to music. It needs a good pickup to track right through the climaxes of *Love went a-riding*, at the end of the side, without distortion, and it may be that in some rooms the voice acquires a touch of hardness. The balance with piano is excellent, and Mr. Pears's words are so clear that every one of them can be heard. One hopes that other Volumes of this "Anthology of English Song" will not be long in arriving. A.P.

OPERATIC

BIZET. L'amour est un oiseau rebelle; Près des remparts de Séville, Act 1. Les tringles des sistres tintaient; Je vais danser en votre honneur; Non! tu ne m'aimes pas!, Act 2. Mèlons! Coupons!, Act 3. C'est toi! C'est moi!, Act 4 from "Carmen". Conchita Supervia (mezzo-soprano) with Gaston Micheletti (tenor), Andrée Vavon (soprano) and Andrée Bernadet (soprano), Orchestra conducted by Gustav Cloëz. Parlophone PMA1024 (12 in., 39s. 7½d.).

This is a reissue of Supervia's *Carmen* discs to make one thrilling LP. The voice comes through marvellously loud, clear, vibrant and with all its colour, all its overtones of humour and defiance. One had forgotten what incomparable interpretations these were. People hearing the singer for the first time may well be slightly dismayed by the vibrato which is as pronounced as the rattle of shaken dice—especially on the words "la mort" in the card scene; but then—what vocal acting goes into such phrases as "la carte impitoyable répète la mort". The Habanera (without chorus) is a trifle distant and dry; but the seguidilla scene and the cajoling of Don José (Micheletti, one of the best I ever saw) is astonishingly vivid and puts all others in the shade. The second act exchanges with the tenor are also memorable, making it really difficult to accept other *Carmens*, or so I have found. The death scene, by modern standards, sounds a bit deficient, without its chorus and bull-ring shouts—and among early recordings even, probably other versions such as the Gay-Zenatello one, may be held more exciting.

The support from the two secondary sopranos is excellent. The brio of the gipsy dance is magnificent. Here is a transfer and a reissue which actually seems to improve on the original. May we have many more such. P.H.-W.

BIZET. Leila's Cavatina from "The Pearl Fishers". Micaela's Aria from "Carmen", Act 3. Pierrette Alarie (soprano), Lamoureux Orchestra conducted by Pierre Dervaux. Philips NBE11024 (7 in., 11s. 10d.).

Two of Bizet's most famous soprano arias, acceptably sung in good French style and with fairly clear, spacious recording of the accompaniments. A trace of pre-echo in the *Carmen* aria is probably only a fault on my review copy. Other versions compete fairly strongly. The long scene where Leila settles down to sleep on the temple steps in the happy knowledge that her tenor is nearby is perhaps sung with more sensuous appeal by Janine Micheau on Decca; and for Micaela's aria, Mlle Danco's version is better turned. The style in which Gallucurci sang the *Pearl Fishers* scene or Alma Gluck sang "Je dis" seems to have vanished from French culture. By present standards this will have to do. P.H.-W.

STRAUSS. Die Frau ohne Schatten. The Emperor Hans Hopf (tenor)
The Empress Leonie Rysanek (sop.)
The Nurse Elizabeth Hönges (mezzo-sop.)

A Spirit Messenger Kurt Bohme (bar.)
Keeper of the Gates of the Temple Emmy Loose (sop.)
Voice of a Youth Karl Terkal (ten.)
Voice of a Falcon Judith Hellwig (sop.)

Voice from Above Hilde Rössl-Majdan (con.)
Barak Paul Schoeffler (bass-bar.)
His Wife Christel Goltz (sop.)
The One-eyed Harald Pröglhof (bass)
The One-armed Oscar Czerwenka (bass)

The Hunchback Murray Dickie (tenor)
with Alfred Poell (bass), Eberhard Wachter (bass), Ljubomir Pant-scheff (bass), Liselotte Maikl (sop.), Ruthilde Boesch (sop.), Berta Seidl (sop.), Edith Priessnar (con.), Gertaud Bastezky (con.), Anny Felber-mayer (sop.), Dorothea Frass (sop.), Vienna State Opera Chorus, Vienna Philharmonic Orchestra conducted by Karl Böhm. Decca LXT5180-4 (five 12 in., £9 18s. 1½d.).

This immensely long opera takes no fewer than ten sides, which is a terrific outlay, for the issuing company and—if one dare raise one's small voice—for us too. Paradoxically it is the profusion and prolixity of Richard Strauss in his overblown rose and glory which appeals to the nearly destitute among us! Which is not without significance if you recall that the opera made its first impact on the threadbare Vienna of 1919.

One of the first things a practical buyer wants to know is: will some other firm almost immediately take up the challenge and issue another version, possibly better in this detail or that? I do not at the time of writing know of any such plans and I should think it would be a long time before the present set is superseded, for if it is not quite in a class with the Decca *Rosenkavalier* for vividness it is, none the less, a very fine quality recording and the cast, if hardly on the Lotte Lehmann-Jeritta standard of earlier days, counts a number of the voices which were heard in the broadcasts at the time of last year's revival of the sumptuous allegory at the reopening of the Vienna Opera House. (I was lucky enough to hear part of a rehearsal of it there, before the seats were all in the house; the flood of sensuous sound was like being boiled in syrup!).

Let the truth be said that standards in Strauss singing are not very high to-day. But Leonie Rysanek, whose voice has a propensity to "go on opening up" at the top which is very thrilling indeed is surely among the finest Straussian sopranos one could wish, and from her first entry—with the bird noises, strangled "larks ascending" and dripping harps, the melismata are carried on with that *innigkeit*, or inwardness, a sort of private ecstasy of singing which is what Strauss asks above all. Hönges as the Wet Nurse doesn't sound young, but then the role is not meant to suggest a girl and this distinguished artist makes a link with the greatest performances of the opera ever given (between the wars). Hopf is no bel canto tenor here, but the role—a dull one, I fear—shows him in a good light. As the all too human Mr. and Mrs. Barak, the fertile dye business couple, Paul Schoeffler and Christel Goltz are very much alive. He particularly is most human and dignified, especially in the duet (on side 8) where he and his wife, almost like Pinkerton and Butterfly, go on one of those vocal progressions which make hyper-sensitive musicians groan aloud but are apt to send me (and you dear reader, if you are a Strauss addict) into ecstasies, murmuring "please, just one more step like the last". Goltz alas tunes some of her high notes after they have already been with her for some time.

This quartet is about as good as one would hear, I think and if Böhm does not achieve incandescence with the immediacy of some conductors the opera as a whole makes a wonderful impression. How it impresses you, is a matter of taste (or, I am assured, the lack of it). It needs no dry connoisseur's palate to taste that a lot of it is oversweet; and that a lot of it might be taken from almost any other of the master's works: or that, frankly, it is apt now and again to "dribble". One longs for those cuts and contrasts which a Puccini could make, even in a legend like *Turandot*. The light relief here if any, offers nothing on the level of Ping, Pang and Pong; unless the deformed Barak bros. amuse you, they are apt to seem Disney-ish, *deutsch* or plain dreadful. Not that they intrude much—especially on a recorded performance.

How does the opera come through by ear alone? A good deal of *drama* is lost; as at the purely visual climax where the fire is lighted and it is seen that the dyer's wife casts no shadow, i.e. is barren—what Barrie's Peter and Wendy would say, I cannot imagine! But the atmospheric appeal of the work of course comes over wonderfully well; be it the brooding in the courtyard before the shadowless empress appears (which recalls our wait for Princess Salome) or the wonderful apocalyptic "verwandlungen" (scene changes with a difference) which carry the legendary figures to earth or out to the empyrean of the blessed Isles again.

What a beautiful poem Hofmannsthal makes of this intensely Freudian allegory (one always ought to remember that Freud came from Vienna); the right to create life, the curse of barrenness, the dubious value of birth control—odd how an allegory on such subjects should remain so ethereal. Humour is to seek, but not, I think magic.

According to some this is the crown and epitome of Straussian mythological manner: to others, that it merely says at greater length what he has said elsewhere. To Strauss lovers it offers a wonderfully consistent level of enjoyment (if you sample sides one, eight and ten you will know all about it). To others of course it will seem a white elephant. But it is certainly a very fine and generous issue which, at the least, enriches a world in some ways else grown poorer since it was written. Ten pounds is a lot of money; but how can one price beauty by the hour? The cuts are merely statutory ones. P. H.-W.

TCHAIKOVSKY. *The Queen of Spades.*

Lisa Valerie Heybalova (sop.)

Pauline Biserka Tzveych (mezzo-sop.)

Countess

Melanie Bugarinovich (mezzo-sop.)

Hermann

Alexander Marinkovich (ten.)

Tomsky Jovan Gligor (bar.)

Yelitsky Dushan Popovich (bar.)

Chorus of the Yugoslav Army,

Children's Choir of Radio Bel-

grade, Orchestra of the National

Opera, Belgrade conducted by

Kreshimir Baranovich Decca

LXT5089-92 (four 12 in., 158s. 6d.).

This *Pikova Dama* to give it its other title (useful because if you saw it on a Russian poster you would be more likely to know what it was) is in very many respects like the Belgrade *Eugene Onegin* which I reviewed last March. I wrote then with what now seems, I confess, hasty enthusiasm of that issue: not that it has ceased to give me pleasure but because shortcomings tend to irritate more with repetition and though the whole performance strikes me as enthusiastic and though I much welcomed the first complete recording of a work I have been fond of twenty years or longer, I admit that the lack of elegance which I referred to is cumulatively a drawback. Then Mr. Shawe-Taylor who like a School Inspector descends now and again to put our labours into perspective blew rather

cold upon it. The same sort of faults are more in evidence in *The Queen of Spades*—and are the more noticeable because of the marked difference between the two operas.

Like Gounod following up the success of *Faust* with *Roméo et Juliette*, Tchaikovsky here trusted formula more often than inspiration to get a workable opera on the stage. And where *Onegin* is a matter of "lyric scenes" (his description), *Pique Dame* is very much a stage piece. It follows therefore that it makes a less satisfactory piece for listening to on the gramophone one is more conscious of padding, where that is inserted. For instance in the great letter scene for Tatiana in the earlier opera, almost nothing is lost by seeing the heroine only in your mind's eye.

But the great scene of this opera where the dotard old countess, relic of the Versailles days, says her prayers and hums herself to sleep with the snatch of song from *Cœur de Lion* by Grétry ("Je crains de lui parler la nuit") the whole effect, as of Hermann's burglarious entry into her room, is heightened melodramatically by our being able to see the avaricious officer crouching in the shadows by her bed. So too in the Haunting Scene where in the lonely moonlit barrack room, the door is suddenly blown open and the wraith of the old lady Hermann frightened to death crosses the stage, muttering—one wants to experience it, not merely as exciting melodramatic music, but as the spine-chilling piece of "theatre" which it is, for instance, in M. Benthall's production at Covent Garden.

Then there are a good many passages which seem to consist of people saying "Come let's have a song" or "Come let's have a dance" or of an elaborate pastiche of eighteenth century elegance (better done pithily, we now think, as in Puccini's *Manon Lescaut* Act II). These things break up the prevailing, rather oppressive mood of obsession and frustrated love, but they do not somehow blend with the mood of the story as the rustic revels or the poms blend with the tale of Tatiana's unhappy love. Lisa is a puppet and because of the sentimental transformation of Pushkin's dry and ironic *conte* into a romantic libretto (for the taste of the Russian seventies), Herman too becomes rather a pasteboard figure. In the, admittedly, rather eerie and disturbing scene where he comes to Lisa's window at night, and sings that attractive plea to her, "Pardon, si je te blesse" (as it is in French) one does not feel as one does for Lenski's elegiac plaints. Lisa's suicide in the Neva after long waiting and singing—with the ostinato figure which seems like an unconscious crib of the Chopin funeral march—is rather lame and though the final scene in the gaming rooms is a splendid *coup de théâtre*, it is not specially effective on the gramophone. I do not underrate, please believe me, the excitement of the "love music" or the spine chilling effect of the haunting music—trust Tchaikovsky to provide a wonderfully disturbing atmosphere. But it really does need footlights and the large shadows cast by a guttering candle to point it up.

Doubtless the performance we hear on these eight sides would seem thrilling

enough on the stage of the Belgrade Opera House. The recording of it is excellent, with depth and ample sonority only marred a little by the too great prominence accorded to some of the female voices. Of these, the Lisa is the same as the Tatiana in *Onegin*; not, to my ear, at all an unattractive singer, though I admit her tendency to attack her higher notes well below, to tune up to the pitch and then to go a fraction above it, is the sort of singing which would have given Mme. Marchesi a fit. But what is one to think? This, for better or worse is the way Yugoslavs and Russians do tend to sing; expressiveness is everything, precision and elegance is rated, apparently, for next to nothing. When Destinn sang the role at Covent Garden (in German, I think I am right in saying) the effect was no doubt very different. Elsie Morrison at Covent Garden too makes a different effect with her pure line. Yet the unsteadiness, the constriction, the dubious intonation of these Yugoslav voices singing Russian with intensity of feeling is not, I feel, to be written off simply because it offends by Mendelssohnian oratorio standards or those of bel canto. The Polina, the companion who has that very attractive song at the harpsichord at the start of the second scene, is a singer of much the same stamp. Bugarinovich, who sang the nurse in *Onegin* is here the countess: and sounds to me much too much in her prime to suggest that terrifying old lady. She certainly "acts" powerfully: but the countess's lullaby might be Amneris having a snooze in her dressing room in *Aida* Act III. Of the men the tenor Marinkovich makes a striking character of horrid Herman. Tchaikovsky had a particular German tenor in mind (Figner) of whom he was enamoured and whether the sounds emitted by the Belgrade interpreter are what the composer intended I rather doubt. There is far too much constriction for my pleasure. But the force and timbre, let alone the acting capacity, seem more effective than in "White Russian" tenors or British interpreters I have heard. He does the last scene affecting (I recall that in Meyerhold's production in Leningrad this scene was transferred to a lunatic asylum, anticipating Stravinsky's *The Rake*). The baritone and other officers are effective enough.

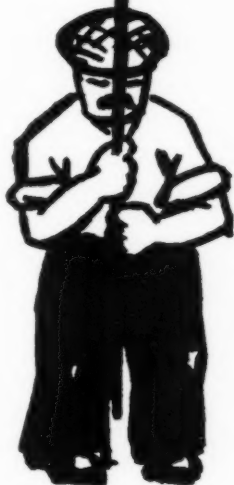
The overall conception seems to me highly authentic, but the orchestra has weak patches and sections of it are sometimes taken off their guard. In sum, a vivid but not a classical account of the exciting stage piece. P.H.-W.

A New Symphony

On Monday, 14th May, Vaughan Williams' 8th Symphony received its first performance at the Royal Festival Hall. It was played by the Hallé Orchestra and conducted by Sir John Barbirolli, to whom the work is dedicated.

Four days prior to this performance Pye Records announced that they will shortly be recording this work with the artists named above. American distribution will be handled by Mercury.

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Extract from Cecil Watts from 'Record News.'

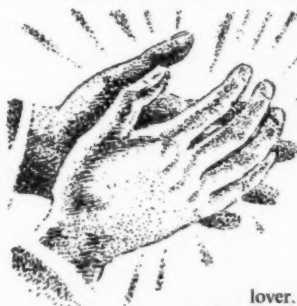
Mr. James Walker, the Borough Librarian of Hendon, has kindly sent me a selection of specimens recently withdrawn after an average issue of 80 times. He remarks that each issue of course probably represents at least 2 or 3 playings, which means that each record has been played a minimum of 160 times with at least 80 different pick-ups. On examination the first outstanding fact is the remarkably clean state of all the records. I am told that before each issue every record is cleaned with "Clendisc."



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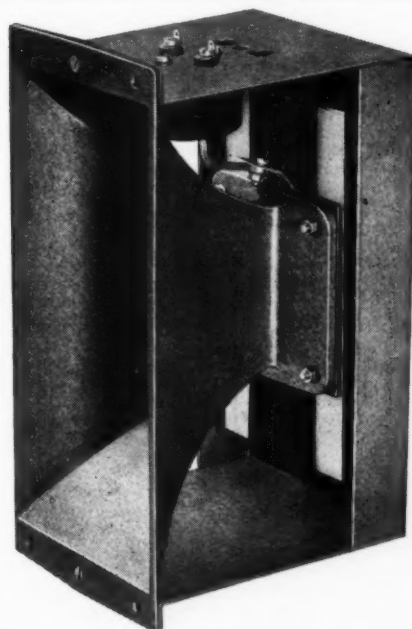
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ERS059	ANGELES: Faust: Love duet, w. Gedda, Soldiers' cho.	16/8
R143	ANGELES: Faust: Roi de Thule & Jewel song	9/5
ERS055	BJORLING: Pagliacci: Act 1 scenes, w. Angeles, etc.	16/8
ERS062	BJORLING: Pagliacci: Act 2 scenes, w. Angeles, etc.	16/8
EP7002	BOSTON POPS ORCH: Overtures—Zampa & Light Cavalry	11/10
SEL1522	CALLAS & DI STEFANO: Lucia arias Acts 1 & 3	16/8
SEL1526	CALLAS, DI STEFANO & GOBBI: Tosca: Scenes Acts 1 & 2	16/8
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71034	FERRIER: Orfeo: What is life/Rodelinda: Art troubled	8/4
71035	FERRIER: Drink to me only/Ye banks and braes	8/4
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SEL1537	PHILHARMONIA: Swan Lake (Tchaikovsky) Waltz, etc.	16/8
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R177	ROSSI-LEMONI: Nabucco: Come notte & O chi piange	9/5
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CC54503	SCHMIDT: Bohème: 2 arias/Pagliacci: Vesti/O Paradiso	10/5
NBE11004	SCHNABEL DUO: Schubert—Polonaises/Debussy Epitaphs	11/10
SCB102	SCHWARZKOPF: Butterfly: un bel di/Traviata: Addio	9/5
SCB113	SCHWARZKOPF: Merry Widow: Vilja & duet, w. Kunz	9/5
ABE10000	SCHWEITZER: Fugue A min. & Prelude in D major	13/2
71094	SIMIONATO: Capuleti: Tu bell'anima/D. Carlo: Don fatale	8/4
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WEBER. Adolar's Aria—Wehen mir Lüfte Ruh from "Euryanthe", Act 2. **Max's Aria—Durch die Wälder** (Act 1); **Huntsmen's Chorus** (Act 3) from "Der Freischütz".

BEETHOVEN. The Prisoners' Chorus (Act 1); **Florestan's Aria—Gott! welch Dunkel hier!** (Act 2) from "Fidelio". **Franz Vroons** (tenor), **Vienna Chamber Choir, Vienna Symphony Orchestra** conducted by **Wilhelm Loibner**. Philips NBR6027 (10 in., 25s. 9d.).

The *Euryanthe* aria is a distinct gain to the catalogue, being otherwise unrecorded. This admirable Dutch tenor does it ingratiatingly and with excellent musical and dramatic sense. In the *Freischütz* aria I think I still slightly prefer Rosewaenge version but Vroons is more yielding than Hopf on the complete Decca. The Huntsman's chorus is not specially well done: a Berlin Opera record of it, on a ten inch German H.M.V., had twice as much uppishness and the "tonguing" which is supposed to represent the echoes through the woods was more dramatically brought off.

On the Beethoven side, Vroons though evidently a thoughtful and sensitive Florestan makes less of the scena than either Patzak or Roswaenge: but I think he is slightly better than Wolfgang on the complete set. Those who want a record of the prisoners' chorus can be assured that this is competent enough—but it is not the compelling and definitive account which it might be.

P. H.-W.

OPERATIC CHORUSES. Gloria all'

Egitto from "Aida" (a); **Fuoco di gioia** from "Otello" (a); **Noi siamo zingarelle . . . Di madride noi siam mattadori** from "La Traviata" (b); **Zitti, zitti, Scorrendo uniti** from "Rigoletto" (a); **O Signore, dal tetto natio** from "I Lombardi" (a); **Va pensiero** from "Nabucco" (a) (Verdi). **I zampognari . . . din, don** from "Pagliacci" (a) (Leoncavallo). **Humming Chorus** from "Madama Butterfly" (a) (Puccini). **Mario del Monaco** (tenor), **Angela Vercelli** (soprano), **Darie Caselli** (bass), **Chorus and Orchestra of the Accademia di Santa Cecilia, Rome**, conducted by (a) **Alberto Erede** and (b) **Francesco Molinari Pradelli**. Decca LXT5136 (12 in., 39s. 7½d.).

For those who buy job lots of opera choruses this may be the ideally varied selection. Yet surely—the Humming Chorus from *Madama Butterfly* so effective in its situation is as near meaningless as can be outside it as a concert piece on its own. The "optional" fancy dress choruses, the only really weak pages of *Traviata* also make poor excerpts. It is otherwise with the Triumph from *Aida*: and even the bonfire chorus from *Otello*. These are done as in the Decca complete sets and so earn recognition. But Italian operatic chorus-singing is not ever, I fear, of a very high standard in a land

where any really trusty voice (if backed with a modicum of musicianship, or even without such backing) is immediately swept into the great competitive lung-busting racket of the lyric stage. Those who remain in the chorus . . . well. Whereas English and indeed Americans prefer to sing in bunches (as being less shy-making) Italians are soloists in the first place and adhere only with some difficulty. The kind of precision that the Robert Shaw Chorale achieves in the "Zitti, zitti" chorus from *Rigoletto* is not found here. Sometimes the famous music is done—not exactly perfunctorily—but with so little inner conviction that the effect is disheartening; so it is for instance with the Hebrew exiles chorus from *Nabucco*. These Italians should hear the Welsh National opera chorus of miners *et al.* having a bash at it, when it brings tears to the eyes. Recordings all perfectly adequate.

P. H.-W.

RECORDS FOR SCHOOLS

Within minutes of listening to Byrd's Five-Part Mass, reviewed elsewhere in these columns, I found myself sampling the very different pleasures of *Sneezums* and *Lazy Leonard* by Yvonne Adair. The two composers have at any rate this in common, that each wrote to satisfy a need and did so with complete success. It has long been a problem in Primary Schools that Percussion Band lessons should so often have to depend on piano playing of no great quality, attempted by teachers who should have been giving all their attention to what the children were up to. There are, I suppose, teachers who can give musically performances and pick out inaccuracies in a sea of cymbals, triangles, drums and so on at the same time, but there can hardly be many such. Some months back, Decca brought out four discs of national airs for which percussion parts were available, and now H.M.V. have counter-attacked with no less than eight ten-inch 78s covering a rather different age-range. They are called "Music for the Percussion Band". The first four (B10944-7) are mainly for Infant Schools and are intended for children playing by ear. All the music is published in piano form, the first and last disc consisting of arrangements by Yvonne Adair of traditional tunes, the second and third of her compositions for young children. I should make it clear that Miss Adair wrote all these tunes for piano, and that on these records they have been orchestrated by John Hosier. He has kept the rhythms of the piano pieces as these are carefully designed for the needs of young percussion players (indeed many schools have been using these pieces for years and will know their good qualities), but he has for the most part reharmonised them, and scored them with great skill for a small handful of stringed and woodwind instruments, with occasional percussion and trumpet. I think Miss Adair would probably agree that the result has far more musical quality than her original piano pieces, however well played. I particularly enjoyed Hosier's version of a traditional tune called "The White Duck".

Records 5 to 8 (B10948-51) are for children higher up in the Primary School, and here it is intended that the children shall play from charts. (By the way, all this music is published by Boosey & Hawkes.) Records 5 and 6 are of traditional tunes, each of which is repeated (and I quote the brochure) "as a variation, so that the children play the same pattern against a different background". Records 7 and 8 are mainly of classical pieces, again chosen and arranged by Yvonne Adair. I felt some doubts here about the very un-Schubertian collection of woodwind used for one of this composer's *Eccosaies*; also about the addition of timpani to one of the well-known *Fairy Queen* Dances written by Purcell for strings alone. I think myself that, whereas you can do what you like with a folk-tune, classical pieces should be scored for such instruments as the composer himself might conceivably have written. Mr. Hosier seems to have sensed this, as is shown by his delightful use of the harpsichord in such pieces as "Mr. Bohm's Minuet" and "The Sailors' Dance" from *Dido and Aeneas*. By and large, these orchestrations have far more imagination and humour than those on the Decca records.

There is however one respect in which the Decca discs win hands down: they are better recorded. On the H.M.V. discs the instruments are much too near the microphone. On some of the earlier ones this is particularly noticeable, and it causes individual instruments to sound quite unrealistic at times. This defect will not however prevent these records being of inestimable use to schools all over the country.

R.F.

Nixa Deletions

A further list of substantial deletions has been announced by Nixa. In all some 200 LPs and 45s will cease to be available after 30th September, 1956, or prior to that date should stocks be exhausted. It is hoped that full details will appear next month.

Index and Binding, Volume XXXIII

The Index to Volume XXXIII will be available in July or August, price 2s. 6d. plus 4d. postage. Copies may be ordered in advance from 49 Ebrington Road, Kenton, Middlesex.

As before, arrangements have been made for the binding of this volume. The price, including Binding Case and Index, will be 22s. 6d. (or 2s. without Index). Copies for binding should be forwarded to reach our Trade Office at 11 Greek Street, London, W.1, by September 1st. Unless otherwise requested, copies will be bound without the advertisement pages. Readers who are forwarding copies and require us to supply the Index are requested to reserve a copy in advance to avoid disappointment.

A number of separate Binding Cases will be available, price 5s. 6d. post free. Unless otherwise requested these cases will only be suitable for binding the volume, less advertisement pages.

Count Basie and his Orchestra

***Big Red (Wilkins) (b)
 ***Smack Dab In The Middle (Calhoun) (V by Joe Williams) (a)
 (Columbia-Clef LB10028—6s. 7j.d.)

(a) (Am. Clef 89169A)—Basie (pno); Bill Graham, Marshall Royal (altos); Frank Foster, Frank Wess (trrs); Charlie Fowlkes (bar); Ed Culley, Renaud Jones, Thad Jones, Joe Newman (tpts); Henry Coker, Bill Hughes, Benny Powell (tubs); Freddie Green (gtr); Eddie Jones (bass); Sonny Payne (drs). 1935. U.S.A.

(b) (do. 89169B)—Details untraced.

*Count Basie-Joe Williams

***Every Day (I Have The Blues) (Chatman, York); The Comeback (Memphis Slim); Alright, Okay, You Win (Wyché); In The Evening (Carr); Roll 'Em, Pete (Johnson); Teach Me Tonight (de Paul, Cahn); My Baby Upsets Me (Williams); Please Send Me Someone To Love (Mayfield); Ev'ry Day (Kahal, Pain)
 (12 in. Columbia-Clef LP 33CX10026—39s. 7j.d.)

Am. Clef, tape Nos. MG/C678-A, -B)—Williams (voc) with Count Basie and his Orch.: Personnel probably as for *Slap Dab In The Middle*. 1955. U.S.A.

Note: The Comeback available also on Columbia-Clef LB10017, reviewed April; Roll 'Em, Pete on LB10022 (with April In Paris) reviewed last month.

You will have a fair idea of what to expect of the LP if you heard the 78 r.p.m. releases of *The Comeback* and *Roll 'Em, Pete* (reviewed April and last month, respectively), for they are repeated in it. That they don't tell the whole story of it is because three of the items on it (*Teach Me, Please Send* and the *Ev'ry Day* without the "e") are ballads, and Joe Williams is best as a blues singer. If, however, ballads had to be included because it was felt that some contrast to blues songs was desirable, better ones should have been chosen.

In the newly issued blues songs, especially his own *My Baby Upsets Me*, both Williams and the Basie Orchestra give all they supplied to make me rave over the previous issues of *The Comeback* and *Roll 'Em*—which means the best vocal blues records we have had for many a long day.

And as *Slap Dab* (on the 78) is also very much in the blues tradition, that remark goes pretty much for this one, too. The coupling is typical modern, swinging Basie, but not quite up to his best standard. E.J.

*"Blow Your Horn"

***Bennie Green: Blow Your Horn (Walkin' The Bone) (Green) (b); Blues In Lament (Green) (a); People Will Say We're In Love (Rodgers) (c); Rhythms (Jane Feather) (f); Takin' My Time (Green) (c); I Wanna Blow (Green) (V by Green and Ensemble) (d)

***Paul Quinichette: The Heat's On (Eldridge) (i); I Can't Give You Anything But Love (Richthausen) (i); Hampt's Dumpty (Andy Gibson, Quinichette) (j); I Remember Harlem (Eldridge) (k); Mine (Gershwin) (k); The Heat's Off (Quinichette) (g)
 (12 in. Brunswick LP LAT8099—37s. 6j.d.)

(a) (Am. Decca 84899), (b) (do. 84900), (c) (do. 84902)—Green (tmb); Frank Wess (trr); Cecil Payne (bar); Cliff Small (pno); Tommy Potter (bass); Candido (bongoes, conga drms). 23/7/1953. U.S.A.

(d) (do. 86179), (e) (do. 86180), (f) (do. 86182)—Green (tmb); Billy Root (trr); Small (pno); Ike Isaacs (bass); Jerry Segal (drs). 13/4/1954. U.S.A.
 (g) (do. 85269), (h) (do. 85270), (i) (do. 85271)—Quinichette (trr); Marlowe Morris (Hammond organ); Jerome Dare (gtr); Jo Jones (drs). 25/9/1953. U.S.A.

(j) (do. 85846), (k) (do. 85847), (l) (do. 85848)—Quinichette (trr); Jimmy Golden (pno); Skeeter Best (gtr); Jimmy Richardson (bass); Les Erskine (drs). 9/2/1954. U.S.A.

Note: (d) and (e) available also on Brunswick 05323; (k) on Brunswick 05292, with *Swinging The Blues*.

Trombonist Benny Green has not been too well served by the gramophone companies. However one side of this LP gives us six representative examples of his small group work, the outstanding track being *Blues In Lament*. Green's satin-smooth tone and agile articulation are well in evidence and there are solos by Billy Root on *People Will Say* and Frank Wess on *Takin' My Time*. Paul Quinichette suffers with inferior rhythm sections on most of his tracks which occupy the reverse side of this LP, in which pianist Jimmy Golden is a musical doodler who seems to be more concerned with fitting in

JAZZ AND SWING

Reviewed by

EDGAR JACKSON and OLIVER KING

quotations than in playing a constructive solo. Paul is excellent however, although I don't think he quite lives up to the reputation of "The New Pres" (i.e. the new Lester Young) which he was given a few years ago. E.J.

*Benny Carter and his Orchestra

***Re-bop Boogie (Carter) (b); Rose Room (Hickman, Williams) (a); Your Conscience Tells You So (Raye, Carter) (V by Lucy Elliott) (c); Mexican Hat Dance (Trad.) (d)
 (Parlophone EP GEP8568—10s. 5j.d.)

(a) (Am. De Luxe 173)—Carter (alto); Tony Scott (clt); Russell Procope (alto); Don Byas, Dexter Gordon (trrs); Willard Brown (bar, alto); Emmett Berry, Neil Hefti, Joe Newman, Shorty Rogers (tpts); Albert Gray, Alton Moore, Sandy Williams, Trummy Young (tubs); Sonny White (pno); Freddy Green (gtr); John Simmons (bass); J. C. Heard (drs). 8/1/1946. U.S.A.

(b) (do. 237), (c) (do. 238), (d) (do. 239)—Carter (alto); Brown (alto, bar); Bumps Meyers (trr); Paul Cohen, Ira Pettiford, Walter Williams (tpts); Albert Gray, Clarence "Candy" Ross (tubs); White (pno); James Cannady (gtr); Thomas Moultrie (bass); Percy Price (drs); and possibly others. 1946. U.S.A.

Musically speaking there are few things beyond the capabilities of the long famous Carter. He plays clarinet, all the saxophones, trumpet and piano, he arranges and composes and has been known to sing on record. When it comes to putting a band together he knows how to pick his men too. This record contains four of the titles he made for the old "De Luxe" label, and although the writing is just a little dated in parts there is a feeling of exhilaration about each track. *Conscience* has a singer of no great merit, but the musical arrangement is worth hearing. Apart from Carter's alto and Sonny White's piano you may like to know that Al Gray is heard solo on *Boogie*, Emmett Berry, Don Byas and Trummy Young on *Rose Room* and a tenor man (probably Bumps Myers) on *Mexican Hat Dance*. E.J.

*Clarke-Wilkins Septet

***Pru's Blooze (Cadena); I Did You The Most (Wilkins); Cuto Tomato (Wilkins); Summer Evening (Cadena); Oz The Wizard (Wilkins); Now's The Time (Parker); Plenty For Kenny (Cadena)
 (12 in. London LP LTZ-C15008—37s. 6j.d.)

(Am. Savoy, tape Nos. MG12007-A, -B)—Ernie Wilkins (alto, trr); Kenny Clarke (drs); George Barrow (trr, bar); Cecil Payne (bar); Eddie Bert (tmb); Hank Jones (pno); Wendell Marshall (bass). Released America early 1955. U.S.A.

ABBREVIATIONS

Acc ..	accompaniment	trr ..	tenorsaxophone
alto ..	alto saxophone	tpt ..	trumpet
arr ..	arranger	tmb ..	trombone
bar ..	baritone saxophone	Trad ..	traditional
bass ..	string-bass	V ..	vocal refrain
bjo ..	banjo	vib ..	vibraphone
clt ..	clarinet	voc ..	vocalist
drs ..	drums	vln ..	violin
gtr ..	guitar	xyt ..	xylophone
pno ..	piano		

* indicates microgroove record. 33 1/3 LPs and 45 EPs are distinguished by the letters LP before the catalogue number for the former, EP for the latter.

Asterisks (maximum five) indicate mainly the reviewers' opinion of each record as compared with all others mentioned, but take into account also how a performance compares with the general standard achieved by the artist(s) in previously released recordings.

When known, the date and place of recording, and if considered necessary also nationality or race of artist(s), are given following the master number or personnel.

The Clarke of this Septet is the well-known Kenny "Klook" Clarke, thirty-two-year-old Pittsburgh-born drummer, who first became known to us when he was with Dizzy Gillespie's big band in 1946. The Wilkins is Ernie Wilkins, arranger for the Basie band until he decided to settle down in New York.

The Cadena who wrote three of the seven items is Ozzie Cadena, American Savoy's recording director. I think he would be better advised to stick to that job. His tunes, and for that matter also the three by Wilkins, are just run of the mill affairs, none of which stays in one's mind. However, Wilkins's arrangements are competent and lucid, and give scope for swinging, of which, unfortunately, the only soloist to take full advantage is pianist Hank Jones. The front-line men, both as soloist and in concert, are conspicuous more for a rather academic suaveness than for any urgeful drive.

Just how the penultimate track gets its title, let alone a composer credit to Parker, I don't know, for it is entirely an unaccompanied drum solo by Kenny Clarke. Perhaps his rhythms are based on those of Charlie Parker in his record of the tune by him of the same name. Should you care to check up on this suggestion, the record is Columbia-Clef EP SEB10026. E.J.

*"Collectors' Items—Vol. 3"

***Preston Jackson and his Uptown Band: Yearning For Mandalay (Sheik Taylor) (b); Trombone Man (Preston Jackson) (d); It's Tight, Jim (Unknown) (a); Harmony Blues (Unknown) (c)

***Chicago Stompers: Stomp Your Stuff (Unknown) (h)

*Triangle Harmony Boys: Chicken Supper Strut (Unknown) (g)

***Jelly James and his Fewsicians: Georgia Bo Bo (Trent, Waller) (f); Make Me Know It (Unknown) (e)
 (London AL3550—26s. 5d.)

(a) (Am. Paramount 2647)—Jackson (tmb); Artie Starke (clt, alto); Shirley Clay (cornet); George Reynolds (pno); Frank Brazil (bjo). September, 1929. Chicago.

(b) (do. 2648), (c) (do. 2649), (d) (do. 2650)—Personnel as for (a).

(e) (Am. Gennett GEX481)—James (tmb); Jerome Pasqual or Craig Watson (clt, alto); George Temple (tpt); Henry Duncan (pno); Ollie Blackwell (bjo) Ralph Bedell (drs). Circa 28/1/1927. New York.

(f) (do. GEX482)—Personnel as for (e).

(g) (do. GEX338)—Unidentified reads, cornet, tmb, pno, bjo, drs. Circa 22/8/1927. Birmingham, Alabama.

(h) (do. GE17629)—Alfred Bell (hasoo); Frank Melrose or Jimmy Blythe (pno); unidentified bjo; Jasper Taylor (washboard); unidentified voc. 13/3/1931. Richmond, Indiana.

Previous issues († deleted): (e), (f) Keith Promse K101†; (h) Vocalion V1023, with Wild Man Stomp.

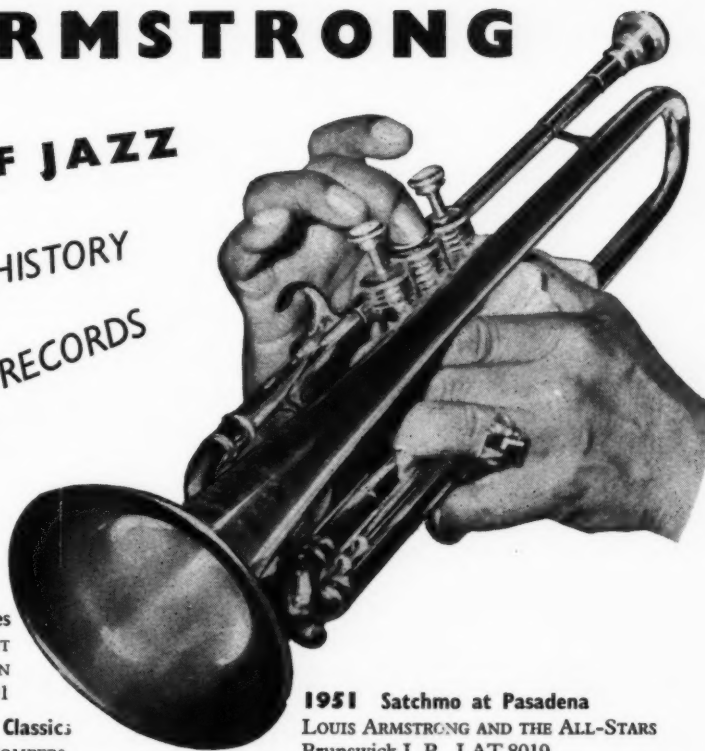
They must be getting near the bottom of the barrel. The Jackson titles would merit an extra star easily were it not for the ugly cornet of Shirley Clay, who seems to be unsuccessfully trying to prove himself another Louis Armstrong, splitting notes, hitting them sharp, phrasing badly and generally upsetting the proceedings that were getting along very nicely till he butted in.

The Jelly James sides are quite interesting, but they are rather hard to take; everyone blows loudly to less effect than when they relax a little. The Triangle Harmony Boys are another example of a weak bunch of local lads on location trying to show that they can do as well as the Northerners. The recording is appalling, and the transfer process has not helped it.

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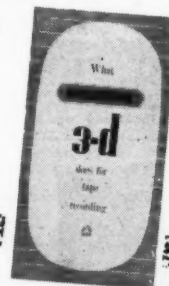
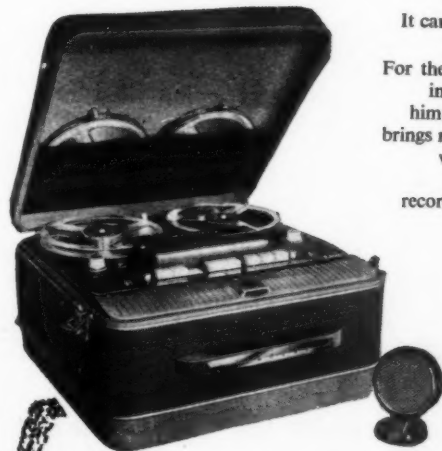
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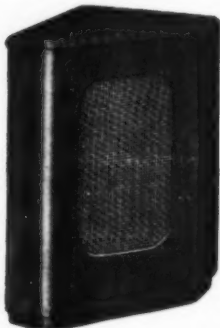
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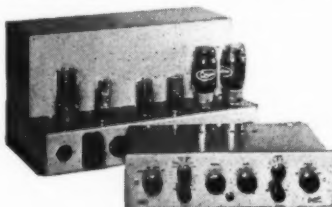
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Recent
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The Chicago Stompers are crisp and clean, and the most lively bunch of all.

The sleeve gives personae, dates and other details differing from those I have shown. Small things, maybe, but if we are going to have any information on the sleeves, we might as well have it correct. For example, an unknown drummer is mentioned for the Preston Jackson sides. I have listened both to my mint original and to all four tracks hereon without hearing any drums at all. O.K.

*Eddie Condon and his Orchestra

"Ringside At Condon's"—Vol. 2

****Wrap Your Troubles In Dreams* (Koehler); *Makin' Whoopee* (Donaldson); *You Made Me Love You* (Monaco); *I Can't Give You Anything But Love* (McHugh); *Beale Street Blues* (Handy); *Mandy, Make Up Your Mind* (Meyer, Johnston); *Blues My Naughty Sweetie Gives To Me* (Swanson, McCarron, Morgan); *Riverboat Shuffle* (Voyonov) (London LP LZ-C14024—29s. 6½d.)

(Am. Savoy, tape Nos. MG15030-A, -B)—Condon (gtr); Edmond Hall (cl); Wild Bill Davidson (cornet); Cutty Cutshall (tmb); Gene Schroeder (pno); Bob Casey (bass); Cliff Leeman (drs). Autumn, 1955. New York.

Noisy audience reaction that seems to have been dubbed in in places mars so much of these performances. Wild Bill sounds husky, still very wild, and (in *Wrap Your Troubles*) rather Spannerian. I find Cutshall quite a model of solid trombone playing, with no fireworks, crisp and to the point without being sterile in ideas. Hall's imitations of Goodman and Russell are accurate, but (to me) distasteful. Schroeder bows to Earl Hines, and the rhythm section works along with him satisfactorily if not very enterprisingly. I do not like those inane drum codas followed by a four-bar reprise which continually gets lost in the tumultuous welcome of an underscoring audience.

Dreams occupies most of the second side, the last few grooves given to a chorus each of the other three numbers, played respectively by Cutshall, Hall and Davidson. We've heard the other side or something very like it a dozen times before from Condon and others of his ilk. I devoutly hope this doesn't presage a Chicagoan revival? Recording fair. O.K.

*Johnny Dankworth and his Orchestra

****Feather Merchant* (Mundy, Basie) (a); *Indiana* (Hanley) (b); *Memories Of You* (a); *Moby Dick* (Dankworth) (c) (Parlophone EP GEP8570—10s. 5½d.)

(a) (Parlophone CE15435), (b) (do. CE15436)—Dankworth, Rex Rutley (alto); Pete Warner, John Kerri (srs); Alex Leslie (bar); Derrick Abbott, Charlie Evans, Tommy McQuater, Bill Metcalf (pts); Garry Brown, Danny Elwood, Bill Geldard, Laurie Monk (tmb); Dave Lee (pno); Bill Sutcliffe (bass); Kenny Clare (drs). 2/11/1955. London.

(c) (do. CE15491)—Personnel as for (a), except Ronnie Fenwick (alto) replaces Rutley; Frank Donlan (tpt) replaces McQuater. 15/12/1955. London.

(d) (do. CE15494)—Personnel as for (c). 20/1/1956. London.

Note: (a) and (b) available also on Parlophone R4107; (c) and (d) on R4148.

Johnny Dankworth can always be relied upon to give us good music in the best of taste, *Memories Of You* (revived by its inclusion in "The Benny Goodman Story") is a feature for his alto. *Moby Dick* is a Dankworth original presumably designed as a tribute to John Huston's long-delayed film of the same name, and, like Basie's *Feather Merchant* and the well-tried *Indiana*, is played with zest and swing. The section work is immaculate on all four tunes. Listen to the trumpets on *Indiana*. E.J.

*Miles Davis All Stars

*****Bemsha Swing* (Monk, Best); *The Man I Love* (Gershwin) (Esquire LP 20-056—29s. 6½d.)

(Am. Prestige, tape Nos. PRLP200-A, -B)—Davis (tpt); Milt Jackson (vib); Thelonious Monk (pno); Percy Heath (bass); Kenny Clarke (drs). 24/12/1954. U.S.A.

Recently there has been a lot of talk in American jazz circles about Miles Davis's

"come-back". On record at least he seemed to fall into the doldrums around 1951, but this new LP shows that by Christmas Eve, 1954, he was back at the very top of his form. It is reported that when he arrived at the studio for the session and found that the Prestige people had booked Thelonious Monk as pianist he complained about their selection of personnel. Apparently Miles doesn't think much of Monk as a musician, which is a pity because both men have plenty to say on the subject of modern jazz when they are on form. Milt Jackson plays an invigorating and inventive vib solo on *Man I Love* and there are further solos by Monk, Heath and Davis, the last-mentioned both muted and open.

Monk's tune, *Bemsha Swing*, has a rather unusual chorus construction. It consists of sixteen bars split up into four sections, the third of these approximates to the "middle-eight" or "release" of a normal-length song. All this doesn't prevent Davis and his men from showing off their paces and the accurate recording has captured the warmth of Miles's trumpet tone better than ever before. E.J.

*Wild Bill Davidson Sextet

****At The Jazz Band Ball* (La Rocca, Shields) (a); *Memphis Blues* (Handy) (b); *Exactly Like You* (McHugh) (c); *All Blues* (Davidson) (b) (London LP LZ-C14020—29s. 6½d.)

(Am. Savoy, tape Nos. DWL523, DWL524) (a)—Davidson (cornet); Frank Chase (cl); Eddie Hubble (tmb); Ev Schwarz (pno); John Fields (bass); Johnny Vine (drs). November, 1951. Storyville Club, Boston, U.S.A.

(b)—Same personnel, except George Wein (pno) replaces Schwarz. Same occasion.

The recording here is slightly better than on the earlier reviewed Condon, the audience more sober in its applause and Davidson somewhat less wild; otherwise I can't find a lot to say that I haven't said about the Condon. The four numbers chosen are as hackneyed as they can be, and they don't stand up to ten or fifteen minutes' playing without any interest they may generate flagging considerably. The rhythm section has not the slightest idea of how to lift the band, and Vine's drumming pushes the show along frantically in *Jazz Band Ball*, tense and ill at ease. A course of listening to Jelly Roll Morton or the earlier King Oliver is indicated for this bunch. They might learn then how to play jazz with some semblance of authority. O.K.

*Roy Eldridge and Dizzy Gillespie

*****I've Found A New Baby* (Williams); *I Can't Get Started* (Gershwin); *Trumpet Blues* (Gillespie, Eldridge); *Algo Bueno* (Gillespie); *Pretty-Eyed Baby* (Williams, Johnson) (V by Eldridge and Gillespie) (12 in. Columbia-Clef LP 33CX10025—39s. 7½d.)

(Am. Clef, tape Nos. MGC641-A, -B)—Eldridge, Gillespie (tpts); Oscar Peterson (pno); Herb Ellis (gtr); Ray Brown (bass); Louis Bellson (drs). Released America late 1954.

Nothing is more inspiring than competition, and the keener the competition, the greater heights the competitors are likely to reach.

Prompted by this well-proven theory, the ever enterprising Norman Granz hit on the bright idea of staging recording bouts between two or three top-flight jazz notabilities (in some cases performers of like instruments, in others of complementary ones) backed, where necessary, with a specially selected rhythm section instructed to, as Norman Granz himself put it to me when last I saw him, "drive the soloists as hard as they could, but otherwise to stay out of the way and let the main combatants fight it out".

The fruits of two of these bouts have just reached us. One, dealt with later, features Art Tatum, Benny Carter and Louis Bellson. The other is this Roy Eldridge-Dizzy Gillespie

duel. To say merely that it's a thrilling anything-you-can-do-I-can-do-better display would be a gross understatement. Stimulated by friendly, but none the less spirited for that, rivalry, and a rhythm team that punches out its role just about perfectly, Eldridge and Gillespie play as they have seldom played on records before. The fast numbers are such fine interplays of imagination and vigour that one hardly realises that they go on for rather too long. Even Eldridge's high notes seem there for a sincere purpose, which prevents any accusation of exhibitionism. The slow *Can't Get Started* is a moving instance of genuine and grippingly portrayed feeling. It is conspicuous also for a lovely, restrained solo by Peterson. The blues-contrived *Pretty Eyed Baby* has the two working out their vocal chords and thereby showing themselves to be not only masters of the art of scat singing, but also to be possessed of a sense of humour which makes a delicious ending to what is in every way (including the recording) an outstanding record. E.J.

*Duke Ellington's Washingtonians

"The Duke—1926"

****If You Can't Hold The Man You Love* (Kahal, Fain) (V by George Thomas) (f); *You've Got Those "Wanna Go Back Again" Blues* (Turk, Handman) (V by Thomas) (e); *It's Gonna Be A Cold Winter* (Trent, Granger) (V by Alberta Prime) (a); *Parlor Social De Luxe* (Ellington, Trent) (V by Alberta Prime and Sonny Greer) (b); *Choo Choo* (Ringle, Schafer, Ellington) (c); *Rainy Nights* (Ellington) (d); *Animal Crackers* (Coslow) (g); *L'H Farina* (Smith, Mier) (h) (London LP AL3551—29s. 6½d.)

(a) (Am. Blue Disc T2001)—Alberta Prime (voc). acc. by Ellington (pno). November, 1924. New York.

(b) (do. T2002)—Alberta Prime, Sonny Greer (vocs) acc. by Ellington (pno). November, 1924. New York.

(c) (do. T2005), (d) (do. T2006)—Ellington (pno); Otto Hardwick (cl, alto); Bubber Miley (tpt); Charlie Irvis (tmb); Fred Guy (bjo); Sonny Greer (drs). November, 1924. New York.

(e) (Am. Gannett GEX57), (f) (do. GEX58)—Ellington (pno); Hardwick, Don Redman (cls, alts); Prince Robinson, George Thomas (cls, srs); Harry Cooper, Leroy Rutledge (tpts); Jimmy Harrison, Irvis (tmb); Guy (bjo); "Bass" Edwards (tuba); Greer (drs). Believed 1/4/1926. New York.

(g) (do. GEX190), (h) (do. GEX191)—Ellington (pno); prob. Hardwick (cl, alto); prob. Robinson (cl, tr); Charlie Johnson, Miley (tpts); Irvis (tmb); Guy (bjo); Edwards (tuba); Greer (drs). Believed 25/6/1926. New York.

If any name but Duke Ellington's had appeared on this record, the reason for its issue would be as obscure as the original recordings themselves. This is an instance where rarity is greater than musical merit. *Rainy Nights* is a pleasant number. The others range from very fair more or less straight "pops" of the period to downright appalling vocals, and can only render disservice to Ellington's illustrious name. All were acoustically recorded. O.K.

*Buddy Featherstonhaugh New Quintet

****Buddy's Bounce* (Featherstonhaugh) (a); *Yesterdays* (Kern) (a); *Constellation* (Parker) (b); *Have You Met Miss Jones?* (Rodgers) (b) (Nixa Jazz Today EP NJE1016—11s. 10d.)

(a) (Nixa, tape No. UU1016-A1), (b) (do., do. -B1)—Featherstonhaugh (bar); Roy Sidwell (tr); Leon Calvert (tpt); Bill Stark (bass); Paul Brodie (drs). 5/1/1956. London.

Older readers will remember Buddy Featherstonhaugh from the days of Spike Hughes's orchestra a quarter of a century ago. During the war years he led a "Radio Rhythm Club" sextet, but of late his name has not been too prominent in musical circles. Now, with the issue of this record, we find that despite his retirement he has not failed to move with the times. He has switched from tenor to baritone and come up with a piano-less group not unlike that of Gerry Mulligan. The other members of the "New Quintet" are younger men, but Buddy's tone, ideas and phrasing are not out of place.

Leon Calvert plays some good solos and Roy Sidwell is an adequate musician in the so-called "cool" style. E.J.

*"Harlem Piano Roll"

*****James P. Johnson: *Runnin' Wild*—Medley (Mack, Johnson) (Intro: Charleston; Old-Fashioned Love; Open Your Heart; Love Bug) (a)

****Eubie Blake: *Bell Weevil Blues* (Cliff Hens) (d) ****Clarence Johnson: *Low Down Papa* (Spencer Williams) (b)

*****Fats "Waller": *A New Kind Of Man* (Clare, Flatow) (c)

****Cliff Jackson: *Hock Shop Blues* (Spencer Williams) (f)

****Clarence Johnson: *What's The Matter Now?* (Spencer Williams, Clarence Williams) (e)

****Finisher Johnson: *Golden Brown Blues* (Hughes, W. C. Handy) (g) (London AL3553—26s. dd.)

All taken from pianola rolls by the artists named. The approximate dates are:

(a) (QRS101027) Mid-1923; (b) Late 1923; (c) Mid-1924; (d) Late 1924; (e) June, 1926; (f) August, 1926; (g) 1927. Only the roll number of the first track is at present traceable.

Here is a magnificent feast for those interested in original Harlem house-rent party piano, played splendidly by some of the best-known, and some of the most obscure, of its exponents. It is difficult to award stars to such a galaxy of talent; it depends purely on individual preference for the numbers, their execution and the recording. The recording, of course, is great. The transfer process has been most accurately carried out; there are few places where it sounds as if one were listening to a pianola. O.K.

*"Jazz Showcase"

***On The Alamo (Kahn, Jones); What's New? (Haggart); Makin' Whoopee (Donaldson); How Long Has This Been Going On? (Gershwin); Sweet And Lovely (Arnheim); I'm Beginning To See The Light (Hodges) (Nixa Jazz To-day EP NJE1011—11s. 10d.)

(Nixa, tape Nos. UU1011-A, -B)—Jimmy Skidmore (tr); Harry Klein (bar); Kenny Baker (tp); Keith Christie (mb); Dill Jones (pno); Cedric West (gtr); Frank Clarke (bass); Eric Delaney (drs). 16/3/1955. London.

I think I am correct in saying that Norman Granz inaugurated the "ballad medley" idea on record. This calls for a consecutive sequence of soloists each playing a chorus or two of his favourite tunes with bridge passages between the various melodies to give continuity, all of which is precisely what happens on this "Jazz Showcase". The standard of solo playing varies from competent (Skidmore's *Alamo* and Klein's *Sweet And Lovely*) to brash vulgarity (Baker's *Beginning To See The Light*). In between we have a swinging version of *Makin' Whoopee* from Keith Christie, a tasteful *How Long Has This Been Going On?* by Dill Jones and a very good *What's New?* from Cedric West, the least well-known, but on the showing here by no means the least capable, of the featured men. E.J.

*"Jazz Studio 4"

***Groove Juice (arr. Jimmy Guiffre) (i); Pink Lady (arr. Shorty Rogers) (j); Too Much (arr. Jack Montrose) (g); Ballade For Jeanie (arr. Spud Murphy) (a); The Turk (arr. Jack Millman) (c); When You're Near (arr. Chico Alvarez) (e); Tom And Jerry (arr. Gerald Wiggins) (h); So Goes My Love (arr. Bill Holman) (f); Bolero De Mendes (arr. Pete Rugolo) (k); Just A Pretty Tune (arr. Frank Erickson) (l); Cathy Goes South (arr. Johnny Mandell) (m); Bambl (arr. Gene Roland) (b). (All Jack Millman)

(12 in. Brunswick LP LAT8098—37s. 6jd.)

Jack Millman (leader, flugel horn) with: (a) (Am. Decca L8412)—Buddy Collette (alto); Jack Montrose (tr); Bob Gordon (bar); Tiger Brown (valve-imb); Gerald Wiggins (pno); Curtis Counce (bass); Chico Hamilton (drs). 18/5/1955. Hollywood.

(b) (do. L8413)—Collette (alto); Montrose (tr); Brown (valve-imb); Frank Flynn (vib); Barney Kessel (gtr); Hamilton (drs). Same session.

(c) (do. L8414)—"The Prince" (tp); Flynn (vib); Wiggins (pno); Counce (bass); Hamilton (drs); Mike Pacheco (bongoes); Artie Anton (conga drs); Fred Aguirre (timbales). For this title only Millman plays *tp*. Same session.

(d) (do. L8415)—Collette (flute); Montrose (tr); Gordon (bar); Flynn (vib); Counce (bass); Hamilton

(drs); Pacheco (bongoes); Brown (claves); Anton (conga drs). Same session.

(e) (do. L8442)—Lin Halliday (tr) Don Anderson (vib) Don Overberg (gtr); Ralph Pena (bass); Gary Frommer (drs). 25/5/1955. Hollywood.

(f) (do. L8443)—Ray Vasquez (bar); Anderson (vib); Don Friedman (pno); Pena (bass); Frommer (drs). Same session.

(g) (do. L8444)—Halliday (tr); Vasquez (bar); Friedman (pno); Pena (bass); Frommer (drs). Same session.

(h) (do. L8445)—Halliday (tr); Anderson (vib); Friedman (pno); Overberg (gtr); Pena (bass); Frommer (drs). Same session.

(i) (do. L8460)—Bert Herbert (alto); Jimmy Guiffre (tr); Gordon (bar); Bob Enevoldsen (valve-imb); Claude Williamson (pno); Howard Roberts (gtr); Red Mitchell (bass); Shelly Manne (drs). 1/6/1955. Hollywood.

(j) (do. L8467)—Collette (flute); Gordon (bass-clt) Ken Kenney (vib); Williamson (pno); Mitchell (bass); Manne (drs). Same session.

(k) (do. L8468)—Collette (flute); Guiffre (tr); Herbert (alto); Gordon (bar); Mitchell (bass); Manne (drs); Pacheco (bongoes); Jack Costanza (conga drs); Enevoldsen (claves); Williamson (gourd). Same session.

(l) (do. 8469)—Collette (flute); Guiffre (tr); Gordon (bar); Enevoldsen (valve-imb); Kenney (vib); Williamson (pno); Mitchell (bass); Manne (drs). Same session.

† Probably a pseudonym, but your reviewer has no idea for whom.

This is at once the most ambitious and least outstanding to date of the hitherto brilliant Jazz Studio productions.

It started as a private venture by classically schooled ex-Kentonite flugel horn and trumpet player Jack Millman, and was only subsequently taken over by American Decca.

Millman wrote all twelve of the numbers. He then handed eleven of them one apiece to as many of the most noted contemporary jazz arrangers, keeping one back for himself (see heading details), and in due course recorded the scores with almost as many different groups, each hand-picked from the leading West Coast modernists.

It was a daring venture, and it could have produced great results, but it just failed to come off. The weaknesses started in the beginning—Millman's compositions. Some have the germs of ideas, notably in a certain grace about their opening stanzas. But none has what it takes to make a gripping or even memorable opus.

It is therefore not surprising that with such material the scorers turned in competent but uninspired arrangements, and that the performances are more or less likewise—musically, but almost completely lacking in what it takes to produce exhilaration. Even the solos seem deflated by the hamstringing atmosphere which the preceding passages appear to have cast over their players. E.J.

*****George Auld: *One O'clock Jump* (Basie) (g) (12 in. Vogue-Coral LP LVA9014—37s. 6jd.)

(a) (Am. Decca 84313)—Gibbs (vib); Ray Abrams (tr); Don Elliott (melophone); Claude Noel (pno); Kenny O'Brien (bass); Sid Bulkin (drs).

(b) (do. 84318)—Scott (clt); Dick Katz (pno); Milton Hinton (bass); Jackie Moffett (drs).

(c) (do. 84319)—Smith (vln); Katz (pno); Hinton (bass); Moffett (drs).

(d) (do. 84323), (h) (do. 84456)—Moonog (trimbass, oo, etc.).

(e) (do. 84326)—Auld (tr); McLawler (organ); Mundell Lowe (gtr); Specs Powell (drs).

(f) (do. 84349), (g) (do. 84351), (i) (do. 84395)—Auld (tr); Tony Scott (clt); Charlie Shavers (tp); Kai Winding (mb); Lou Stein (pno); Lowe (gtr); Eddie Safranek (bass); Powell (drs).

All 3/4/1953 at Pythian Temple, New York.

† Incorrectly spelled Anango on label.

***Terry Gibbs Sextet: *Perdido* (Tizol) (a); These Foolish Things (Maschwitz) (b); Don't Blame Me (McHugh) (c); You Go To My Head (Coots, C. Gillespie) (V by Jackie Paris) (d); Cool Blues (Paris) (V by Paris) (e).

***Hot Lips Page with Marion McPartland Trio: *St. Louis Blues* (Handy) (f); On The Sunny Side Of The Street (McHugh) (g); At James Infirmary (Joe Primrose) (h); The Sheik Of Araby (Ted Snyder, Harry B. Smith, Francis Wheeler) (i). (All V by Page)

(12 in. Vogue-Coral LP LVA9017—37s. 6jd.)

(a) (Am. Decca 84613), (b) (do. 84614), (c) (do. 84615)—Gibbs (vib); Don Elliott (melophone); Claude Noel (pno); Kenny O'Brien (bass); Sid Bulkin (drs).

27/5/1953. U.S.A.

(d) (do. 84616), (e) (do. 84617)—Noel (pno); O'Brien (bass); Bulkin (drs). Same occasion.

(f) (do. 84618), (g) (do. 84619), (h) (do. 84620), (i) (do. 84621)—Page (tp); McPartland (pno); Walter Yost (bass); Mousie Alexander (drs). Same occasion.

"Jazztime U.S.A." is the title used to cover a series of recording sessions which were held before an invited studio audience. The idea is not new of course; our own Columbia company did it in 1946 when they featured such musicians as Ronnie Scott and George Shearing. The recording executives claim that the audience gives a live and informal atmosphere, but it also has the effect of bringing out the very worst in some performers.

On this series of records, certain artistes, notably Georgie Auld, Terry Gibbs, Ray Abrams and Don Elliott, descend to such depths of crowd-rousing bad taste that I feel sure they could teach some of Norman Granz's troupe of JATP performers a thing or two. There are times, however, when I feel that the audience has been instructed to applaud and to shout "Go, go, go" at a pre-arranged signal, for I can see no reason at all for some of the outbursts.

It is a pity that the better excerpts could not have been collected on to one LP. Few collectors can afford to pay out over five pounds ten shillings for these three records. These better moments are provided by the Tony Scott Quartet, the group led by Mary Lou Williams, the late Hot Lips Page singing and playing trumpet with Marion McPartland's Trio, and the blind percussionist who goes under the name of "Moonog", but whose correct form of address is Louis Thomas Hardin.

A record by Moonog was issued here in 1954 (London REP1010). He plays an unusual series of instruments, many of which he has invented and made himself. His rhythmic work is fascinating and such American jazz drummers as Max Roach and Art Blakey are said to go out of their way to hear him play.

Much of the remainder is best forgotten. Jackie Paris (on Vol. 3) is a poor vocalist, either on a ballad (*You Go To My Head*, which he sings with cloying sentimentality) or on a scat number (*Cool Blues*). Stuff Smith makes a brief and unremarkable appearance in Vol. 2 and in Vol. 1 Howard McGhee and Kai Winding, two of the better soloists, are allowed only one chorus apiece (on *Flying Home*), while Terry Gibbs hogs most of the solo time with his gallery-playing superficiality. Georgie Auld's thoughtful work on the slow *I've Got A Crush On*

*****George Auld and Sarah McLawler: *Red Light* (Unknown) (V by Sarah McLawler) (e)

*****Tony Scott Quartet: *Bob's Blob* (Scott) (b)

*****Stuff Smith: *Honeyuckle Rose* (Waller) (c)

*****Moonog: *Rim Shots* (h); *Improvisation In 4/4* (h); *Improvisation In 7/4* (d) (All Moonog)

*****Georgie Auld and Sarah McLawler: *Red Light* (Unknown) (V by Sarah McLawler) (e)

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You alone raises the rating of his "All Stars" set from one to two stars. E.J.

*"Mid-Western Jazz"

***Hoagy Carmichael's Collegians: March Of The Hoodlums (Carmichael) (g) Walkin' The Dog (Brooks) (V by Hoagy Carmichael) (h) Hitch's Happy Harmonists: Boneyard Shuffle (Carmichael, Mills) (e); Washboard Blues (Carmichael, Callahan) (f)

*Heak O'Hare's Super Orchestra of Chicago: Tiger Rag (La Rocca) (a); San (McPhail, Michaels) (b)

**The Wolverines: When My Sugar Walks Down The Street (Austin, McHugh, Mills) (V by Dave Harmon) (e); Price Of Walls (Schoebel) (d) (London LP AL3554—26s. 5d.)

(a) (Am. Gennett 11066), (b) (do. 11069)—O'Hare directing unknown ch; ten; tpt; tmb; pno; bjo; tuba; drs. 10/3/1922. Richmond, Indiana.

(c) (do. 9218)—Jimmy Hartwell (ch); George Johnson (tr); Jimmy McPartland (cl); Dick Voynow (pno); Bob Gillette (bjo); Min Leibrock (tuba); Vic Moore (drs.). 5/12/1924. New York.

(d) (do. 9231)—Personnel as for (c). 12/12/1924. New York.

(e) (do. 12245), (f) (do. 12246)—Harry Wright (ch); Rookie Neal (C-mel); George Marshall (tr); Fred Rollins (cl); Jerry Bump (tmb); Hoagy Carmichael (pno); Maurice Mays (bjo); Dave Neal (tuba or bass sax); Earl McDowell (drs.). 19/5/1925. Richmond, Indiana.

(g) (do. 13722), (h) (do. 13724)—Carmichael (pno); directing Chauncey Goodwin (alt); Harold Keating (tr); Bud Dant, Fred Murray (chs); Eddie Wolfe (cl); Arnold Hahne (bjo); Jack Drummond (tuba); Andy van Sickle (drs.). 5/5/1928. Richmond, Indiana. Previous issues: (b) Bruns. 02207; (f) Bruns. 02206.

The only tracks of even the slightest value here are the last two, chronologically speaking. These have a certain naive charm reflecting the high spirits of college youngsters amusing themselves, and they can be heard without too much effort. The Wolverines, apart from the two Jimmies, are dreary indeed (though the nostalgic atmosphere is strong, I grant); the originals must have been in a sorry plight judging from the fearful surface noise and distortion. I can see no reason why the other four couldn't have been left in their peaceful oblivion. To resurrect lifeless corpses such as these borders on the indecent. O.K.

*Charlie Mingus Sextet

Purple Heart (Mingus); Gregorian Chant (Mingus); Eulogy For Rudy Williams (Mingus); Tea For Two (Youmans); Getting Together (Mingus); Body And Soul (Green) (London LP LZ-C14021—29s. 6d.)

(Am. Savoy, tape Nos. MG15050-A, -B)—Mingus (bass); John La Porta (cl, alto); Teo Macero (tr, on Purple Heart bar); Geo. Barrow (bar, on Purple Heart tr); Mal Waldron (pno); Rudy Nichols (drs.). Released America Autumn, 1954. U.S.A.

The omission of any star rating for this record is intentional, for this is music which can't be judged by normal jazz standards. Mingus is a fine bass player who has worked with several kinds of jazz groups. In 1947 he was heard on the Lionel Hampton recording of *Mingus Fingers* (Brunswick 03962). But he always seems to have had a hankering to bridge the gap between jazz and the classics. This album contains some of his experiments aimed in the direction of "improving" jazz composition. I can only say, after listening to the record four times, that I'd prefer jazz to continue along its more usual pathway. The musicians seem very self-conscious and there is no feeling of relaxation. The Rudy Williams eulogised in one of Mingus's compositions refers to the baritone saxist who met his death by drowning about three years ago. E.J.

*Jimmy Raney

***Spring Is Here (Rodgers) (a); Tomorrow, Fairly Cloudy (Raney) (a); What's New? (Haggart) (a); One More For The Mode (Raney) (a); A Foggy Day (Gershwin) (b); Someone To Watch Over Me (Gershwin) (b); Cross Your Heart (De Sylva) (b); You Don't Know What Love Is (de Paul) (b) (Esquire LP 20-054—29s. 6d.)

(a) (Am. Prestige, tape No. PRLP190-A)—Raney (tr); John Wilson (tpt) Hall Overton (pno);

Teddy Kotick (bass); Nick Stabulas (drs.). 18/2/1955. U.S.A.

(b) (do, do, -B)—Same personnel. 8/3/1955. U.S.A. Note: The titling of *Tomorrow, Fairly Cloudy* and *One More For The Mode* has been incorrectly transposed on the labels.

If you like your jazz to be quiet, dignified and melodic then this record by Jimmy Raney should appeal to you. Raney plays in a most attractive and inventive manner and is complemented by John Wilson's Miles Davis-toned trumpet. Wilson is very good when playing the written passages (listen to the way in which he introduces the theme of *Spring Is Here*), but he seems to lack confidence in the improvised sections. Raney is consistently good throughout and the classical pianist Hall Overton shows that he understands the jazz idiom. Raney's own *One More For The Mode* is an intriguing composition with a contrapuntal idea borrowed from the work of J. S. Bach. E.J.

*Ronnie Scott Quintet

**It Don't Mean A Thing (Ellington) (b)

**Split Kick (Horace Silver) (a)

(Esquire EP EP95—13s. 7d.)

(a) (Esquire EEP775-2), (b) (do. EEP774-2)—Scott (tr); Henry Shaw (tpt); Victor Feldman (pno); Sammy Stokes (bass); Phil Seamen (drs.). 7/8/1955. London.

A record of this kind presents a problem to the reviewer. All five men play competently enough on these six-minute-duration tracks, but it is all rather routine stuff. The small combo jazz idea comes off well with such men as Clifford Brown and Zoot Sims, but our men, though good musicians, lack that spark of originality. Vic Feldman's solos provide the most stimulating moments on both titles, and if you are a Scott or Shaw fan you can safely add another star to each of the ratings. E.J.

*Tatum-Carter-Bellson Trio

***S Wonderful (Gershwin); Hands Across The Table (Deletre, Parish); Blues In B Flat (Tatum, Carter, Bellson)

(Columbia-Clef EP SEB10027—11s. 1½d.) (Am. Clef, tape Nos. EP319-A, -B)—Benny Carter (alto); Art Tatum (pno); Louis Bellson (drs.). Released America late 1954. U.S.A.

Another outcome of Norman Granz's scheme for getting their best from leading jazz stalwarts by putting them into mutually inspiring rivalry (see Eldridge-Gillespie review).

The group would have been better described as the Carter-Tatum-Bellson Trio. For although the choice of Benny Carter is said to have been primarily because he is one of the few capable of thinking "as quickly and effectively" as Tatum does, thereby suggesting that Tatum was taking the leading role, it is actually Carter who, by virtue of recording balance as well as the function of his instrument, is the main soloist; therefore it is Tatum who, as accompanist, has to do the quickest thinking.

And brilliantly he does it. Carter isn't consistently at his best. In the fast 'S Wonderful' he is too inclined to sacrifice that melodic elegance and inventiveness which produced such lovely improvisations as his solo in the Teddy Wilson-Billie Holiday *Sugar* (on since deleted Parlophone R2660) for rhythmic, urge that isn't always in keeping with his usually immaculate melodic taste. *Hands* seems to have left him only lukewarm. But in the blues, which occupies the whole of the second side of this EP, he is superb, especially as regards his full, creamy tone and if you like the mid-period style to which he still adheres.

Of Tatum if can, and need, only be said that he is his usual skilfully inventive and technically brilliant self, both as a soloist and when supporting Carter. Drummer Bellson functions as required with all the efficiency of a really first-class percussionist, but unfortunately neither he nor Tatum manages to make up for a much-needed bass. E.J.

*Mary Lou Williams

***I'm In The Mood For Love (McHugh) (d); Bye Bye Blues (Hamm, Bennett, Lowmy, Gray) (a); Willow Weep For Me (Ann Ronell) (c); Moonglow (Will Hudson) (b) (Parlophone EP GEP8567—10s. 5½d.)

(a) (Am. King K6120), (b) (do. K6121), (c) (do. K6122), (d) (do. K6123)—Mary Williams (pno, organ); unidentified bass, drs. 3/1/1950. New York.

Mary Lou Williams is not just a good feminine pianist, she is an excellent pianist by any standards you care to use. She has a delightful touch and an innate sense of rhythm. By the now familiar multi-recording trick she plays both piano and electric-organ on *Bye Bye Blues* and *Moonglow*, and on all four tracks her anonymous accompaniment includes a good bass player.

These are not the best available examples of Miss Williams on record (I would recommend you to try Vogue LDe022, the long-player she recorded in London with bass player Ken Napper and drummer Allan Ganley), but they are certainly attractive pieces of contemporary piano style. E.J.

*Phil Woods New Jazz Quintet

***Cobblestones (Syran); Toos-bloos (Eardley); Horse Shoe Curve (Eardley); Sea Beach (Woods) (Esquire LP 20-055—29s. 6½d.)

(Am. Prestige, tape Nos. PRLP191-A, -B)—Woods (alto); John Eardley (tpt); George Syran (pno); Teddy Kotick (bass); Nick Stabulas (drs.). 4/2/1955. U.S.A.

This LP brings us the debut of two newcomers of whom I hope we shall hear more. One is trumpet player John Eardley, twenty-eight-year-old Altooria (Pennsylvania)-born son of an ex-Paul Whiteman trumpet player, who played in circus and fair bands before recently landing up with Gerry Mulligan. The other is the leader of this group—Philip Wells Woods. He was born, in 1931, in Springfield, Massachusetts, where (fortunately an area not covered by the alleged activities of a certain to-day much sung of Lizzie Borden) he studied classical music. Later he moved to New York where, following a short association with Lennie Tristans, he spent four years at Juilliard University, where he majored on clarinet. Work with Richard Hayman and Charlie Barnet ensued, then concerts and a first record with the Jimmy Raney Quartet.

Eardley's staccato-ish, assertive, at times near brazen trumpet is convincing and not un-inventive, and the rhythm section, with Teddy Kotick's excellent bass, swings brightly.

But the star of the record is Mr. Woods himself. Though seemingly a Parker disciple, there is nothing "cool" about his playing. He gives forth in a rich toned, emotionally warm and rhythmically spirited manner, and to my mind is one of the most thrilling of the new altoists to grace the jazz scene. E.J.

Jimmy Yancey

***Boodlin' (Yancey) (a)

***The Rocks (Yancey) (b)

(Vogue V2365—6s.)

(a) (Am. Session 113), (b) (do. 119)—Yancey (pno). December, 1943. U.S.A.

On seeing *The Rocks* on the label, I wondered if this were George W. Thomas's lovely composition that unaccountably got issued here on the old red Parlophone label (E5394) in August, 1925, played by a mysterious pianist named Clay Custer. It is not, however; it's a more vigorous, less subtle version of *Fine O'Clock Blues*, which Yancey recorded for Victor in 1939 (issued here on H.M.V. B9366). The recording on both sides is very harsh, and there is considerable over-modulation. *Boodlin'* alternates from the very rough to the exquisitely tender and back, rather disconcertingly. I would not recommend these to any but the most ardent Yancey fans. O.K.

NIGHTS AT THE ROUND TABLE

By W. A. CHISLETT

Sooner or later we had to have a *Sleeping Beauty* from **Kostelanetz** and here it is, and very good too (Philips NBL 5027). The playing is both brilliant and lush and the recording is excellent. I have not been able to compare it in minute detail with alternative recordings, but I have made some fragmentary comparisons and have no hesitation in recommending it as an exciting record; certainly one that must be heard before coming to a final decision in the matter of personal preference. It is conveniently banded in eight groups.

Highlights from *Die Fledermaus* on H.M.V. DLP 1120 is urged very strongly on all who do not want the complete operetta but would like a sizeable bunch of the purple patches arranged in a tasteful sequence. The singing is stylish, the orchestra is first rate (listen for example to the muted strings at the opening), the recording is extremely good and **Schuchter** conducts with *dan*. The soloists include **Hermann Prey**, **Horst Günter**, **Anneliese Rothenberger**, **Rudolf Schock** and the splendid **Sari Barabas**, the chorus is that of the **Hanover Landestheater** and the orchestra that of the **Nordwestdeutscher Rundfunk**.

After hearing so brightly and cleanly recorded a disc as the last *Great Operetta Melodies* sung by **Marcel Wittrich** on H.M.V. DLPC 5 sounds what can perhaps best be described as out of focus. But this is more than compensated for by hearing Wittrich in his palmy days with a voice that is fresher and younger than is revealed in his more recent recordings. Some of the records from which it is dubbed must have been made quite a long time ago. Among the several accompanying orchestras is that of **Marek Weber** which made so many first rate light records in the late 'twenties and 'thirties. The songs are all popular favourites from operettas by Johann Strauss, Lehár, Kálmán, Künneke ("The Cousin from Nowhere") and Benatzky ("The White Horse Inn").

Those who like their opera in purely orchestral form are catered for once more on a 45 EP by **Mantovani and his Orchestra** with *Favourite Melodies from the Operas, No. 3*. The four selections, separately banded, are "Celeste Aida", "Softly Awakes My Heart", "One Fine Day" and "Caro Nome" (Decca DFE 6334). I do not care for the arrangement of the last and the others range from the inoffensive to the attractive.

On another 45 EP *Gigli* is not revealed at his best. The pressure which he used to withstand with such glorious certainty and ease now causes unsteadiness. The four songs are *Serenata Amara*, *Parla, Ninna*, *Nanna* and *Notte sul Mare* (H.M.V. 7EB 6016).

Much more to my taste is a 78 on which **Erich Kunz** sings *Drum! in der Lobau* delightfully to the accompaniment of a little schrammel band and makes *Wien, du Stadt meiner Träume* (which perhaps I ought to have given its more familiar English title "Vienna, City of My Dreams") sound a very much better song than it really is (Col. LC 39).

Now I come to a record that will doubtless appeal to perverid admirers of **Rawicz** and **Landauer** but which I cannot imagine being bought by anyone else. I have seen ballet in the theatre with a two piano accompaniment, but have always taken it to be a matter of economics rather than choice. *Ballet Memories* contains lengthy slices from several popular ballets, but in all cases good orchestral performances are available and, to my ears, much to be preferred. For instance the *Polovtsian Dances* from *Prince Igor* sounds feeble in the extreme, as

does the *Gopak* from *The Fair at Sorotchinsky* and the numbers from Tchaikovsky's *Casse Noisette* and *Swan Lake* lack the orchestral colour which is one of their great charms. The best of the bunch, as might be expected, is the *Tarantella* from *La Boutique Fantasque*. Of *Les Sylphides* I find it difficult in terms of moderation. If the ballet is wanted then an orchestral version is infinitely superior and if it is Chopin's music that is wanted why not have it as the composer intended, on one piano instead of thickened up on two? No, I cannot see any virtues in LK 4136 and so it is a relief to turn to a 45 EP by the same duettists and on which they play arrangements of four pieces by Lumbye—*Britta Polka*, *Kroll's Ball Klänge*, *Columbine Polka-Mazurka* and *Dromin Louise Waltz* (DFE 6316).

Hans Christian Lumbye was born in Copenhagen in 1810. His father was in the army and at the age of 14 the young Lumbye entered his father's regiment as a trumpeter and so proficient did he become that five years later he was transferred to the Horse Guards in Copenhagen. He studied music seriously and became the conductor of the orchestra in the Tivoli Gardens. A visit to the Danish capital by the Viennese Siegl, who gave a series of concerts *à la Strauss* fired Lumbye's enthusiasm and he set to work to write music in the Viennese style with considerable success. He was warmly welcomed by Strauss in person when he visited Vienna and by Meyerbeer in Berlin and Berlioz in Paris. His best known composition is, of course, the "Champagne Galop".

The **Vienna Police Band**, conducted by **Ignatz Neusser** in a series of eight marches, is recorded in a very resonant building. It is a good band, but on this showing falls short of the top class and affects an orchestral style of playing. I prefer more "bite". The marches have the virtue of being for the most part unfamiliar. They are *Ungarischer Marsch* (by the band's conductor), *Vindobona*, *Casalcido*, *Stets Munter*, *Parade Defilier*, *Olympia*, *Furchlas und Treu* and *Die Bosnaken Kommen*, of which I like *Casalcido* (which was also included in a recent Vanguard selection) the best (Decca LW 5220).

Our own **Royal Air Force Band** gives us an unusual record on Col. SEG 7663, a 45 EP. On one side are the *Royal Air Force March Past* (Walford Davies) and the *March of the Royal Air Forces Association* by **Wing-Commander A. E. Sims, O.B.E.**, the band's present Director of Music, and who conducts both items. On the other side we are taken back to the early days of the band when my old friend **Flight-Lieutenant J. H. Amers**, now alas no more, was the Director. The band was formed in 1920 and Jack Amers was its first conductor and very quickly raised it to a high degree of musicianship and technical proficiency. Here we hear *Sussex by the Sea* and an amusing version of *Tipperary*. The band is joined by a male voice chorus of which Flight-Lieutenant Amers was very proud. The dubbing is not so successful as has been achieved sometimes; the copy chosen to dub from sounds unusually crackly even for the middle or late 'twenties, or is badly worn.

Bandstand is the title of a record by **Munn and Felton's Works Band**. This band won the *Daily Herald* Championship last October. It is a fine band with a style that aims at brilliance and a light touch rather than the massive but gloriously rich tone of some championship winners. The conductorship is shared, **Harry Mortimer, O.B.E.**, the band's coach, being in charge on one side and **S. H. Boddington**, the regular conductor, on the

other. The choice of music could have been more enterprising, but is obviously designed to display the band's technical skill. Each side commences and ends with a march, and each side contains a well-known hymn tune. The rest of the pieces are described as "novelties". Siebert's *Bees-a-Buzzin'* is an almost incredible display of virtuosity. Surely a better place could have been found for *Crimond* than immediately following, with a pause barely long enough to take a couple of breaths, *Brass Band Blues*. The disc is banded, however, so by taking a little trouble one can choose one's own order of playing.

I can get on much better with a new record from Spain than with some similar discs that I have had in recent months. Half an hour or more in which nothing is heard but the thrumming of guitars, the stamping of feet and clapping of hands, a few bars sung here and there in a whining voice and the whole interspersed with occasional cries of *Old* can seem an awfully long time! Parlophone's *Andalusian Dances* improves on this a lot, for half of the items are orchestral, sometimes accompanying a castanet player whose virtuosity is such that the result almost rises to the dignity of a castanet concerto. The record sleeve says that the best known of the artists outside Spain is **Luis Maravilla**, the guitarist, who under his true name of Tejera also wrote four of the compositions included on the disc. The sense of authentic atmosphere is very well conveyed (CPMD 7).

In the Philips Scottish series are two attractive 78 records for dancing played by **Bobby MacLeod's Band**. The titles are *Keppoch's Rant* and *The Mason's Apron*, and *To the Games and After the Games* (YB 9515 and 6). Each of course contains more than one tune, several of which are traditional. But I wish a better system of labelling could have been devised. The composer, or arranger if not known, certainly ought to be mentioned and I suppose that those to whom royalties are payable have some sort of claim for recognition (though I should have thought that the best recognition would have been in the form of a cheque). But on these records the system of jumbling the lot together tends to suggest that a Mr. Copyright Control is both the composer (or arranger) and copyright owner—and in fact Pooh-Bah—so far as "Rocket Hornpipe" (included in "The Mason's Apron") is concerned; and this I find difficult to believe.

Kindergarten Stories No. 2, presented by **Ruth Fenner** and adapted from the Australian Broadcasting series "Kindergarten of the Air", does not amuse the children on whom I have tried it quite as much as the first record in the series did. "Charlie the Concrete Mixer" and "The Whistling Boy" are the titles of the two sides, but in fact each contains several more or less distinct items and those which provide the titles do not appear until about half way through. I think the answer, in a large part, is that a quarter of an hour is rather a long time for a child to concentrate without more variety. Smaller doses, say on 45 EPs, would I am sure be more popular. I only venture to suggest this after making several experiments with children between the ages of 5 and 7. Miss Fenner is so good that I would like her to be put over in the best possible conditions.

POSTSCRIPT. At the last moment four more long-players have reached me, the most exciting of which is *Old! Old!* played by the **Orquesta Zarzuela de Madrid** conducted by **Tórraba** (Brunswick AXTL 1078). This is a most attractive record of a dozen items. Some are arranged for concert performance from popular zarzuelas and others are individual compositions in their own right. Federico

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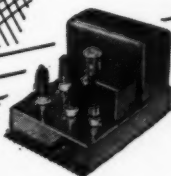
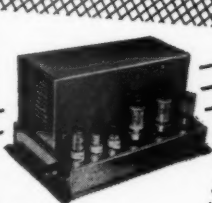
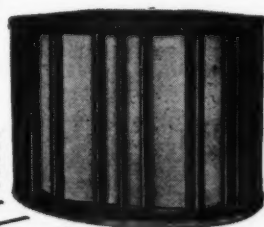
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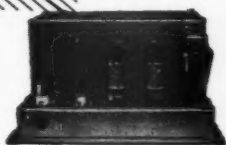
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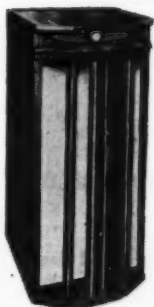
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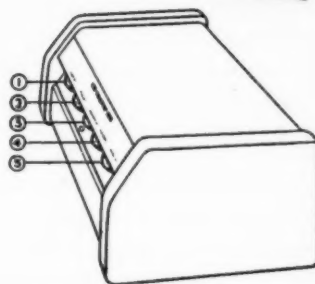
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LC6311).

Moreno Tórroba is the foremost exponent of the zarzuela to-day, both in composition and performance and among the most enjoyable morsels on this record are three excerpts from his famous "Luisa Fernanda". "Mosaico Sevillano" is also based on themes from one of his operettas, but in "Danzas Asturianas" he has turned to the folk music of Northern Spain for his inspiration. The other items include extracts from zarzuelas by Chapi and Chueca, a couple of tuneful pasodobles and the ever-popular "Serenata Española" by Joaquín Malats. Both playing and recording are excellent.

Addinsell's *Warsaw Concerto* is paired with Wal-Berg's *Holiday in Paris* on Telefunken TM68045 in very good performances by Willi

Stech with the **Hamburg Philharmonic State Orchestra** under **Wal-Berg**. The recording is adequate, but not up to the highest Telefunken standard.

I have said before that highly sentimentalised performances of "popular" religious music always make me feel uncomfortable, and at times even squeamish, so I merely announce that **George Beverly Shea**, of Dr. Billy Graham's team, sings with chorus ten songs under the generic title of *Evening Vespers* on H.M.V. DLP1119 and that **Bing Crosby's Beloved Hymns** contains eight popular hymns (not the most popular tunes in all cases). He too is assisted by a choir (Brunswick LA8734). The recording is very good in the close-to-the-mike, crooning style.

goes for *Some of These Days*. Still, here is a big personality, and my how we need them! (Capitol LCT6103). By the way, what may tip the balance in favour of Miss Southern if you have two pounds to invest in a single singer is her accompaniment, but her pianist is not named. As for the Old Groaner, there will be plenty to save up their pennies for "Shillelaghs and Shamrock", a collection of his famous Irish numbers. Have you ever wondered why English people usually refer to "the-Dead-March-in-Saul", but *Macnamara's Band* say "from Saul", as indeed we would for any other extract from a musical work.

Until now this column, while unable obviously to mention every one of our average of 200 records each month, has given virtually complete coverage to LP issues, but with these now topping 30 or so and no longer exceptionable, they must now come up to the starting post with the same odds as the geldings.

My favourite record this month comes from **Michel Legrand** on Philips BBL7075. "Vienna Holiday" is really a sequel to "Holiday in Rome", which was commended for the brilliant invention of the scoring. The same is true here. To mess about with the masterpieces of Austrian light music, notably Strauss waltzes, is to ask for trouble, but Mr. Legrand uses the delicious tunes as a basis for his own brand of Gallic wit. It is a fair comment to say that if you enjoy Ravel's *La Valse*, you will thoroughly enjoy this performance. The selection is framed by *Vienna, City of my Dreams*, which may be bogus but is none the less very much *à la manière de*, as Ravel used to say, and includes the *Merry Widow Waltz*, *Caprice Viennois* and the *Harry Lime Theme*, all gently mocked. Who but a Frenchman would think of scoring *The Pizzicato Polka* for a street band? Also from France is **Eddie Barclay** playing for dancing, and playing the music of Georges Brassens. This is bright playing and a delightful collection (Felsted SDL86041), and in a different vein is a London Ducretet-Thomson record (D93076) called "Homage to Django Reinhardt", contributed by various groups, including **Stephane Grappelly**, who was for so long associated with the great guitarist. This is smart, polished, small band swing.

Josh White has been enjoying a weekly stint on the B.B.C.'s Home Service programme, so that records are timely, and he provides plenty this month. There is an LP and two EPs. Connoisseurs of sleeves should note this one, for among the credits are the designer and the photographer. The record is called "Blues and . . ." and consists of some standard blues (*Kansas City*, *St. Louis*, *Careless Love* etc.) with a few novelties. *Mint Juleps* is well done. (Nixa NJL2). But what are we to say when coloured minstrels like Mr. White sing *Barbara Allan* and *Waltzing Matilda* (London REP8041) and even *The Lass with the Delicate Air* (REP 8042)? The reaction to this last is to put on Ada Alsop's famous record. A good mark for the label, correctly giving the composer as Michael Arne, Thomas' son.

A welcome to a further selection from "New Faces", even if the material is thinner than the celebrated No. 1. This has good theatre atmosphere and **Robert Clary** (H.M.V. 7EG8167). There is an LP sound track recording of "The man with the golden arm" on Bruns. LAT 8101 and an exceptionally bright EP of **Susan Hayward** in the film about Lillian Roth called "I'll cry to-morrow" (M.G.M. EP555). As readers may remember it was not intended that Miss Hayward should actually sing in the film. But sing she did, and she is revealed here in old songs like *When the Red, Red Robin* as a delightful artist. How do you like **Stan Freberg**? *The Quest for Bridget Hammerschlaugen* is a skit on hypnotism with Mr. Freberg giving a remarkable impersonation

MISCELLANEOUS AND DANCE By "HARLEQUIN"

45 r.p.m. numbers are given where applicable for E.M.I. Group titles, whilst an asterisk indicates availability at 45 r.p.m. on the Decca Group labels. 45 r.p.m. numbers for the latter Group are the same as the 78 r.p.m. numbers with the addition of the prefix "45".

When a reviewer is in a panic trying desperately to find a few records that may interest readers from the monthly deluge of teen-agerity it is comforting to find that there are readers who treasure the memory of a good comic song. Two months ago I asked for any information about a song called *The Other Department Please*, which I presumed was current before the First World War. It is a tribute to the influence of this journal as well as to the memory of readers that from numerous letters received it has been possible to piece together the story. Oddly enough the fullest documentation comes from Great Barrington, Massachusetts, United States, from where Mr. John Indcox, writing appropriately from "The Music Box", remembers hearing the song at Bognor Regis in 1915. It was written, composed, sung and recorded by **Harry Fragon**, whose name we will honour with bold type. Fragon was a popular favourite at the old Tivoli and, surprisingly, in Paris. He first appeared under the name of T. Pot, which, believe it or not, was actually his father's name. I am informed that he died by his father's hand in 1913. "Up the stairs we went again, the shopman said How-do, he said it's a lovely day to-day, what can I do for you?" The article required was "a yard of lace to match this for the wife", and this was really a catalogue song describing all the things stocked except a yard of lace. The Fragon recording was H.M.V. 02380 (sung and probably accompanied by him), which a reader found only the other day on a sixpenny stall. There was also another record on Edison Bell Winner by one "Harry Bluff", possibly a non-de-disque of the composer. It only remains for some company to reissue the song to-day, and thus set off a growing demand for good concert-party songs. My thanks to all correspondents.

There is a tendency this month for pop vocalists to be recorded on LP and often twelve inch at that. This crown has been awarded to **Nat King Cole** (Capitol LC6818), **Rosemary Clooney** (Philips BBR8073), **Judy Garland** (Capitol LCT6103), **Jeri Southern** (Brunswick LAT8100), **Bing Crosby** (Brunswick LAT8106), **Carmen McRae** (Brunswick LAT8104), **Sammy Davis** (Brunswick LAT 8088), and **Margaret Whiting** (Capitol LC6811). Are the last three of sufficient star

quality? Well, it's your money that will answer the gamble. Comparisons may be odious, but we do well sometimes to make them, and whereas we used to wonder at one singer commanding the same retail price as a symphony orchestra, plus star conductor, plus soloist, we cannot help wondering how some of our fledgling crooners are going to come out of this test. Mr. Cole used to have something of a reputation in jazz circles, but here he is simply singing a few songs dead straight, as does Miss Whiting. Miss McRae is a stylist and obviously chooses her material carefully. If you like Billie Holiday, Ella Fitzgerald and such you might try her record. The label raises some queries:

THE MONTH'S CHOICE

Michel Legrand
Judy Garland
Eddie Barclay
Susan Hayward
Al Collins
Kay Thompson

Philips BBL7075
Capitol LCT6103
Felsted SDL86041
M.G.M. EP555
Vogue Q72160
London HLA8268

Give Me the Simple Life is attributed to Bloom, Ruby (remember Rube Bloom?), *Something to Live For* is attributed to Ellington and *I Can't Get Started* to Duke! Another stylist of a very different kind is Miss Southern, an American drawing room starry-eyed innocent voice of considerable charm. She, too, chooses well—songs to suit her style and comparatively little known. She includes *It's D'Lovely*, as does Miss Clooney, whose record consists of her London Palladium act, recorded live. Anyone who has had to sit through these 40 minute orgies in Argyle Street will know what to expect and here it is. Notable for the additional verses to the Cole Porter song. Miss Clooney can also be heard on Philips PB582 (*The Key to My Heart* and *A Little Girl at Heart*) as well as with Benny Goodman, of whom more anon, on Philips BBE12098. Judy Garland scored a big success here with a recent LP recalling her big come-back at the Palace Theatre on Broadway. Now she gives a fabulous recital that excites and infuriates by turn, but just earning a star. With our own Palladium now little more than a record dealer's showroom, it is certainly refreshing to find Miss Garland thinking of show business in terms of the theatre, and we can forgive her all the mush with which she recalls those who trod the boards before her, but who do we think of when she essays *Rock-a-bye Your Baby with a Dixie Melody*? Only one guess. And the same

tion of "The Investigator", and somehow contriving to bring in both Ben Hur and Davy Crockett. On the reverse it is *The Great Pretender* that gets the Freberg treatment. Of course all these songs ask for it, and I suppose nobody can complain if some of them get it! (Capitol CL14571*). But for a real lark try **Al "Jazzbo" Collins** on Vogue Q72160*. Here is the industry's answer to Space Fiction. **Max** introduces *The Planetary All-Stars*, while **Sam** has *The Men from Mars*. Here is sophisticated nonsense with moon-june rhymes giving way to ham-jam. Recommended.

Benny Goodman is still with us and provides a valuable corrective in these days. If you enjoy the swing music of the thirties any of his records can be recommended. As stated above, he is joined by **Rosemary Clooney** on Philips BBE12038 (*Memories of You, Goodbye, That's a Plenty and It's Bad for Me*); on a 45 (Capitol CL14570*) he plays with **Harry James** and **Lionel Hampton** in *Don't Be That Way* and *And the Angels Sing*, which irreverently brings in the Offenbach Can-Can. Then on Columbia there is a three-decker EP, a useful format. Here are three EP records (SEGC9, 10 and 11) in a single folder numbered CMS799 (available only to special order). These six sides (twelve numbers) span quite a period of time, so that **Fletcher Henderson** and **Teddy Wilson** both appear. If there is anybody left who has not acquired any of the records from the Benny Goodman film over the past few months, they will enjoy any of these performances. Those who prefer **Artie Shaw** are directed to H.M.V. 7EG8166, containing revivals of *Vilia* and other show music, but also *September Song*, never previously issued.

An interesting point this month is the number of people singing their own songs, though most of these are Westerns. **Sheets McDonald** in his *It'll Take Me a Long, Long Time* (rasping) on Capitol CL14566*. **Larry Evans** in *Henpecked* and *Crazy 'bout My Baby* on London HLU8269*. **Carl Perkins** in *Honey Don't* and *Blue Suede Shoes*, which is likely to be taken up by other people, on London HLU8271*. **Stuart Hamblen** in *A Few Things to Remember and Hell Train* on H.M.V. POP202/7M394 and **Chuck Berry** in *Down Bound Train* and *No Money Down* on London HLU8275*. The first of these Berry songs is also about Hell (going there by train), and the second is about buying a car—Harry Tate up to date! If these names mean anything to you, these are the historic performances, but I wonder if any of them will bring memories forty years hence as has dear old Harry Fragon to us to-day. Then **Paul Smith** introduces some of his own work in an LP called "Cascades" and sub-titled "New Lizard Sounds by Paul Smith" (Capitol LC6820). This is modern instrumentation—piano and clarinets and probably flutes—anyway a piano and woodwind effect, and pleasant enough in its way. Mr. Smith is the pianist in the *Farewell Blues* track in the Columbia Goodman album. "Musical Sketchbook" is the title of a suite of pieces for orchestra by **Victor Young** (Bruns. LAT8105), and if any man deserved to have his own music put on disc it must be Mr. Young, who has helped others to fame ever since Vol. 1 No. 1 of THE GRAMOPHONE, or so it would seem. Of these pieces *Arizona Sketches* and *Manhattan Concerto* share a twelve inch side. Of the rest, *Traveller's Light* is a scherzo-like movement on the lines of Frank Perkins' pieces, which we had some months ago. I wonder who buys this music. I do not say that in any disparaging sense, but it is difficult to assess a market these days between the two extremes of long-haired devotees. Has this merit or is it pretentious rubbish? I would dearly like to read my colleagues on this. Everybody knows of wonderful light music from the *Knightsbridge*

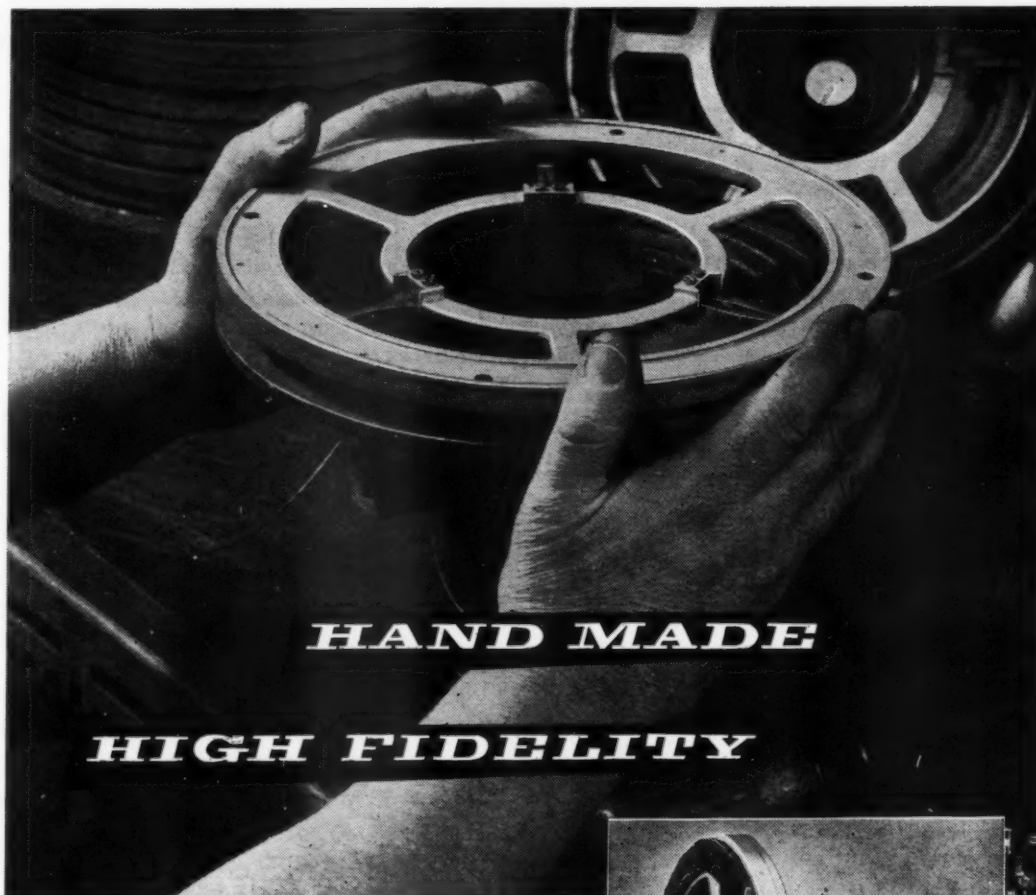
March to the Rhapsody in Blue that has guts and vitality and charm and sinews and other compelling virtues, but what of this endless procession of pieces with descriptive titles going round and round on somebody's turntable? Or do they? I would like to hear from somebody who actually buys these things and plays them more than once—plays them to friends as an acquisition. Listen, too, to *The Big City Suite* by Ralph Dollimore, played by **Geraldo** on Philips BBE12027. There are eight movements here—all on one EP, which is not banded. "Modernistic" is, I think, the word. No. 5 is called *Bakerloo Blues*, which we salute this month in the jubilee year of the Baker Street and Waterloo Railway. A love of music and of railways is often combined, and as for many there is no lovelier created thing than a steam hauled train in open landscape, such people may also sample *King's Cross Climax*, a movement from **Kenny Graham's** "Australian Suite", which **Ted Heath** gave us complete on an EP recently. This movement is now backed by *The Trouble with Harry* on Decca F10713*. There is nothing here to remind us of that curious station modelled on the Imperial Riding School in Moscow and under which lies buried the great Queen Boadicea (Platform 10). Now that Mr. Heath is back from the United States the issue of an extract from a Palladium appearance of the band is topical. "London Palladium Highlights No. 3" is on Decca DFE6346. This is another live recording with audience reaction, and the music played includes an arrangement of *Dark Eyes* and of *Duke Ellington's Solitude*. Brilliant and fierce.

Other LPs are of **Jackie Gleason** reunited to **Bobby Hackett's** trumpet in "Music to Change her Mind" on Capitol LC6819, **Walter Schumann**—"The Voices of Walter Schumann"—in a record called "Serenade", choral with instrumental interludes and including *Goin' Home*, the vocal arrangement of the slow movement from Dvořák's *New World Symphony* on Capitol LC6814, **Benny Goodman** again—"Benny Goodman Combos"—a ripe selection, including the Trio playing *I Never Knew* on Capitol LC6810 and **Frank Chacksfield**, less successful than usual, in a selection called "Close your eyes" on Decca LK4138. Then a mild sensation is caused by the appearance on disc of **La Lollobrigida**! But "Gina Lollobrigida Presents Music by Minucci" is merely a pleasant selection of this music; the star does not appear and the disc has no physical attraction. Maybe she sponsored it, but in the absence of any sleeve I cannot say (Vogue LVA9015). "My one and only love" is the title of a dull selection by **Van Lynn**, (Bruns. LAT8081), **Ken Griffin's** record is called "Lost in a cloud"—sleeve showing girl in cloud—(Philips BBR8080): Griffin is also on EP BBE12039, and **George Feyer** continues the Grand Tour with "Echoes of Latin-America" on Vox. VX670. Mr. Feyer is a superb pianist, but he is wasted here, except for collectors of the series. On the other hand there will be a big public for **Bill McGuffie's** "More Jazz with McGuffie" on Philips BBL7072. Mr. McGuffie is a pianist who can simulate any style. There is a curious idea about ordinary normal musicians that they cannot play "jazz", "swing", "hop" or whatever the fashion may be. Musicians have to earn their living like other people and learn to turn their hand where it is needed. I do not myself care for the current style here exhibited, but listen to his *Honeyuckle Rose* as a wonderful little invention. **Winifred Atwell** is another good pianist, and when the fashion for jangle pianos is over we shall probably discover it. Her *Port-au-Prince* is a piece of fun, which if we are not careful will become another *Poor John*, while *Startime*, which emanates from some

TV programme or other, is decked out with a grandiose chorus and sounds just like the closing pages of some Choral Fantasia. TV and Atwell fans can share this between them (Decca F10727*). Piano and orchestra is a popular combination these days. It ought to be thrilling, and it is so often just dull. Take your pick from these twelve inch LP's; **Lou Stein** in a thick recording on Vogue LVA9018, **Gordon Jenkins**, whimsical in original music with wiry violins on Bruns. LAT8095 and **Steve Allen** in "To-night at Midnight" on Vogue LVA9016. The Jenkins title is "Heartbeats", as if it mattered.

Remaining EPs are: **Stanley Black** in another bit from his Latin-American LP—"Hold me close to-night"—on Decca DFE 6350, **Charlie Kunz** coupling recent medleys on DFE6333, **Mickey and Mary Carton** in "Little Bits of Ireland" on Bruns. OE9238, **George Melachrino** pairing up his "Pajama Game" and "Summer Song" selections on H.M.V. 7EP7024, selections by **Percy Faith** (Philips BBE12034) and **Robert Farnon** ("Something to remember you by" Nos. 1 and 2) on Decca DFE6324 and 6349, **Jack Finn's** "romantic piano" in "Love in Bloom" (four tunes by Ralph Rainger) on M.G.M. EP556—good playing in its quiet way—**Kay Starr** ("What a star is Kay") on H.M.V. 7EG8165, **Victor Silvester** in "Dance Encores" on Columbia SEG7632, the rest of the "Annie Get Your Gun" film LP (**Betty Hutton** and **Howard Keel**, timely for his Palladium appearance) on M.G.M. EP554 and **Ray Martin**, old originals on Nixa NEP24005. Further EPs are of **Patti Lewis** (*With a Song in My Heart* etc.) on Philips BBE12028, **The Mills Brothers** "Singin' and Swingin'" on Bruns. OE9329, some more of **Frank Chacksfield's** "Music of George Gershwin" on Decca DFE6348, **Mantovani** in a selection from "The Vagabond King" on DFE6347, **Vera Lynn**—"Sincerely Yours"—on DFE6343, **The Guarrians** in Latin-American songs on Felsted ESD3023, **Desi Arnaz** in "Carnival"—Latin-American—on H.M.V. 7EG8168, **Robert Earl** on Philips BBE12032, extracts from the original "Pajama Game" LP on BBE12033, **Johnny Brandon** on Nixa NEP24003, **Mindy Carson**, **Jo Stafford**, **Frankie Laine** and **Don Cherry** sharing Philips BBE12040, **Mitch Miller** on BBE12043, **The Drury Lane Orchestra** in selections from "The Student Prince", "The Vagabond King" and "South Pacific" on Columbia SED5531, **Xavier Cugat** on Philips BBE12046, **The Four Lads** on BBE12044 and **Ella Fitzgerald** in the rest of her "Sweet and Hot" LP on Bruns. EO9211 (also on 45/78 05539). At this rate of production it will not be possible in future months to give complete listings.

Now for a few likely runners from the 45 and 78 stables. There is an astonishing performance by **Billy Daniels** of *I Get a Kick out of You* and of *That Old Black Magic* on Mercury MT105. You may well hate this. It is dramatic and highly original. It is terrific and most unhealthy! **Eric Jupp** sends a surprise by recording two famous old marches—*Under the Double Eagle* and *Old Comrades*. These are reasonably straight, except that they are played like quick steps—very light infantry indeed! (Col. DB3758). *I'm Learning the Charleston* is the only kind of number that should be permitted for sister acts, and it is appropriately sung by the **De John Sisters** on Philips PB524. There is another record by **The Hotcha Trio** (mouth-organs) with *Jazz Me Blues* on PB565, and **Bill McGuffie**, already this month on LP and EP, plays with orchestra on PB584. **Ambrose's** *When Day is Done* is nothing like the famous old arrangement—still it is Ambrose playing *When Day is Done* (M.G.M. 897), and **Hank Williams**



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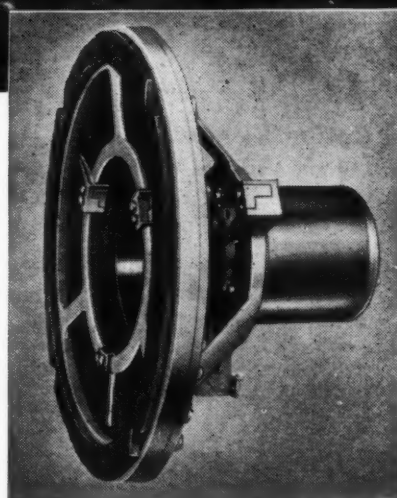
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		HGP 59 L.P. (33 1/2/45 r.p.m.) STD. (78 r.p.m.)	Use with HGP 59 (White) Turnover Cartridge. Fitted to B.S.R. TU 8, HF100 and Monarch Players.
		GP 19 L.P. (33 1/2/45 r.p.m.) STD. (78 r.p.m.)	Use with ACOS GP 19 Series HGP 35, HGP 39, HGP 41 and HGP 45 Cartridges and with GP 20 Series Pick-ups.
		GC 2 L.P. (33 1/2/45 r.p.m.) STD. (78 r.p.m.)	Use with Garrard GC2 and GCE 3 Turnover Cartridges.
		C 54 L.P. (33 1/2/45 r.p.m.) STD. (78 r.p.m.)	Use with Collaro Studio O and P Turnover Cartridges.

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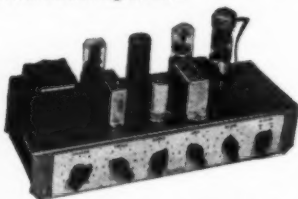
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We are now specialising in the supply of units for making up high fidelity Radio and Record-reproducing Equipment for use in the Home, small Halls, Schools and Gramophone Societies and single items for replacing in existing equipments and radiograms.

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deal with inquiries by return of post. Our new illustrated Catalogue and supplement will be a great boon to those desiring quality equipment for modest expenditure. Send two 2½d. stamps for your copy now. It may well save you pounds! All our equipment is on demonstration at our showroom in conjunction with a variety of Pick-ups, Speakers, etc. If you can possibly call we shall be pleased to see and help you.

The new No. 1 "SYMPHONY" AMPLIFIER Mark III is a 3-channel 5-watt Gram/Radio Amplifier with astonishingly flexible tone control. You can lift the treble, the bass, or— and here is the unique feature—the middle frequencies to suit your own ear characteristics and the record or radio programme being heard. It is thus possible to arrange the frequency response of the amplifier to a curve equal and opposite to the resultant curve of the other items in the chain, so that what finally registers in the brain is as per original. This flexibility of control is even more important than the nominal linear response of the amplifier, as the pickup, speaker, etc., are not linear. Independent Scratch-cut is also fitted and special negative feedback circuit employed. The Amplifier can accommodate a wide variety of records from old 78s to new LPs. Input is for all types of pickup of 0.1 v. output or more and there is full provision for Radio Tuner Tape take-off and Playback. It is available to match 2/3 or 15 ohms speakers. Price 12 gns. (carriage 5/-). Fitted in Portable Steel Cabinet 2 gns. extra.



The new No. 2 "SYMPHONY" AMPLIFIER Mark III as No. 1 but with 10-watt Push-Pull triode output and triodes throughout. Woden mains and choke. Output tapped 3, 7.5 and 15 ohms. Full provision for Tuner and Tape. Competes with the most expensive amplifiers on the market yet costs only 16 gns. (carr. 5/-) Fitted in Portable Steel cabinet 2 gns. extra.



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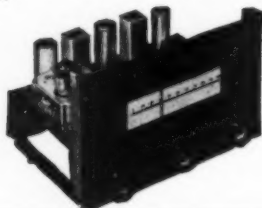


Both the above model Amplifiers are available with all controls on a separate Control Panel with up to 4 feet flexible cable which simply plugs into the amplifier. Enables the Amplifier proper to be sat in the bottom of a cabinet whilst the controls are mounted conveniently higher up. extra cost 2 gns.

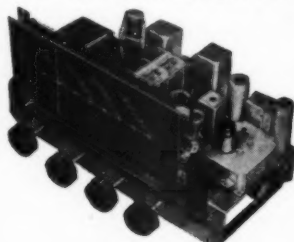
STUDIO & DECCA "SYMPHONY" AMPLIFIER, as above but with built-in pre-stages to precisely match these pickups. 2 gns. extra.

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No. 1 "SYMPHONY" TRF TUNER £7/15/-, No. 2 "SYMPHONY" SUPERHET TUNER £12/12/-, No. 2 SUPERHET TUNER WITH VARIABLE SELECTIVITY £14/15/-.

No. 1 "SYMPHONY" F.M. TUNER. High grade instrument with extremely silent background £15/8/-, Power Pack £3.7.4.



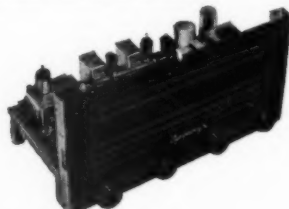
No. 2 "SYMPHONY" AM/FM TUNER



Combining all the specifications of the Long, Medium and Short wave Superhet AM Tuner and our No. 1 FM Tuner. Separate Coil Assemblies and I.F.s. Fully self-powered on one chassis. 26 gns.

N.R.S. "EMPRESS" FM/VHF/TUNER/ADAPTOR. Fine little job, will plug into any radio and add F.M. £13.15.0. Magic eye assembly £1 extra if required. Ditto mounted in beautiful dark walnut cabinet complete with magic eye 16½ gns. Carriage 7/6.

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Both complete with Studio "O", "P", or PX head.

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NEW MODEL RC38 AUTOCHANGER £15.11.4.

RC38 £17.10.3.

Variety of pickup cartridges available in Garrard shell to fit. Leaflets on Collaro and Garrard Gram. Units on request.

COLLARO 2810 less pickup. £14/15/-, with Studio pickup and transcription cartridge, £19/10/-.

LENCO GL50 4-speed continuously variable from above 78 r.p.m. to below 16 r.p.m. Special Autostop. Price with Studio "O" or "P" head or Goldring variable reluctance head £21/17/10.

LENCO GL55, as above but without pickup and autostop but fitted with Special Device for Groove Location and knob which completely disengages drive-wheel. Suitable for use with any pickup, especially transcription types and B.J. Arm. Price £17/10/4. Immediate delivery guaranteed.

LENCO GL56, as GL55 but with pickup £23/7/-.

CONNOISSEUR 3-variable speeds, £28/8/-.

GARRARD 301 3-variable speeds, £26/8/-.

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"SYMPHONY" BASS REFLEX CABINET KITS. 30-in. high, consist of fully-cut 1½" thick, heavy inert, non-resonant patent acoustic board, deflector plate, felt, all screws, etc., and full instructions. 8-in. speaker model, £5/-; 10-in. speaker model 9/7/-; 12-in. speaker model £5.7.6. The design is the final result of extensive research in our own laboratory and is your safeguard of optimum acoustic results. Carriage 7/6. Ready built, 15/- extra. As above but fully finished in figured walnut veneer with beautiful moulding and speaker grille 10-in. £11; 12-in. £11.10.0. Other veneers to order.

TREBLE BAFFLE. For the mounting of a treble unit in two-speaker systems £2.10.0.

"SYMPHONY" INFINITE BAFFLE CABINET. For Super 8C5AL 69. Speaker, 7 gns.—wonderful reproduction in spite of small size.

NEW TYPE GOODMANS AXIOM ENCLOSURES Model 172 CS ready-built unveneered 8 gns. Carriage and packing 12/-, Resistance unit 55/3. Set of finishing off materials, 7 gns. extra if required.

CONSOLE AMPLIFIER CABINETS. (Illustrated above). 33 in. high lift-up lid with piano hinge, take Tape Deck, Gram Unit or Auto-changer, Amplifier, Pre-Amplifier, and Radio Feeder Unit, finished medium walnut veneer. Deluxe version, price 12 gns. Oak or mahogany veneers and special finishes to order. Carriage according to area. We will quote by return.

REVOLUTIONARY NEW SPEAKER. The Lorenz 12 inch p.m. speaker with two built-in Electromagnetic High-Frequency Treble Units (not simply metal-coned tweeters), mounted on a steel bracket across the face of the main speaker so as to effectively give 360 degrees spherical binaural response. Impedance of main speaker 15 ohms. Frequency response of triple speaker as a system 15 cycles—22,500 cycles, essentially level output. Power capacity 15 watts. Price £14.19.4. Treble units available separately for adding to your main speaker (without cutting the cabinet) 39/6 each. Send for illustrated leaflet.

OTHER PEOPLE'S AMPLIFIERS & RADIO FEEDER UNITS

If any reader should have his mind set on a high-priced amplifier of another make and would like to save money if possible, we should like to make the following clear-cut offer: If he buys one of our "Symphony" Model Amplifiers (Standard, Decca or Studio version) and is not entirely satisfied with it he may return it for full credit against any other amplifier or tuner on the market. It should be emphasised at this stage that we can supply any Amplifier, Radio Tuner, etc. advertised.

COME AND HEAR the above Amplifiers, Tuners and 'Gram Units playing through a variety of loudspeakers in appropriate Acoustic Cabinets in our showroom. The experience and information gained will save you time, money and trouble.

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adds two more ditties for those who enjoyed last month's EP on M.G.M. 896. *Our Melody* is sub-titled "The Phonograph Song" and is presumably scheduled for the entire vocal roster of the industry. **Shani Wallis** sings it with **Joe Henderson** playing a harpsichord on Nixa N15049, and that should just about cover it. They are after Chopin again. Last time it was an Opus 10 Study (*Tristesse*), and now it is the E Flat Nocturne turned into a ballad called *To Love Again*, sung here by **Vic Damone** on Philips PB439.

You would hardly choose **Betty Hutton** to sing songs called *Sleepy Head* and *Hit the Road to Dreamland* (first on the right coming down from Margate Station!), but Capitol has done so and the result is on CL14568*. The former is actually a snap number. **Steve Allen** is joined by **Jayne Meadows** for *What is a Wife*, the complementary number to *What is a Husband*—same style on Vogue Q72155*—very well done. **Mel Torme** sends two more from his famous LP. This time they are *Blue Moon* and *That Old Black Magic* on Q72159*. Uncivilised, but that's the human race—or rather that part of it with money—in mid-twentieth century. *Frog on a Log* is a good title, and the song just about gets by—**The Bob-Bons** on London HLU8262*, but **Kay Thompson** after a crazy *Just One of Those Things*—it must have been—has a winner in *Eloise*, in which she has all the answers of the spoilt child (HLA8268*). **Burl Ives** contributes *The Dying Stockman* from the "Town Like Alice" film and **Sid Phillips**, always reliable, plays Irving Berlin's *Everybody Step and Rockin' thru the Rye*—may he be forgiven! Yes, he may (H.M.V. POP204/7M396). Lastly if you want a record of *If You Knew Susie*, this is part

of the **Joe Loss** dancing quota for the month. Buy it, just for the sake of the late, great Ella Shields (H.M.V. POP206/7M398).

From another box of 45s that has arrived as we go to Press the following may be noted. I said earlier that *Port-au-Prince* was likely to make the grade and if you should want an orchestral version you could not do better than try **Frank Cordell** on H.M.V. POP205/7M397. Mr. Cordell, who does much accompanying, is not often heard on his own account, but he is invariably interesting. **The Big Ben Banjo Band** reappear with a typical number—*The I.O.U. Polka* on Col. DB3765/SCM5259, and the **Publicity Officer** for Yarmouth (either Norfolk or the Isle of Wight) should be extremely happy about *The Yarmouth Song* sung, but not whistled, by **Ronnie Ronald** on Col. DB3768/SCM5262. The backing is *Macnamara's Band*, which will suit those who cannot afford the Crosby LP. *Get With It* describes teen-age tastes and is suitably recorded by **The Kentones** on Parlo. R4163/MSP6229, coupled with *Port Afrique* from the film of that name. A new **George Shearing** record is an event, but again much of the sides is taken up with vocals. *I Wish on the Moon and It's Easy to Remember* are on M.G.M. 904/SP-1171. Among the usual batch of strict tempo dance records you may care to note **Tommy Rogers** in a fast *Cookie* on Parlo. R4166/MSP6232, and **Victor Silvester's Poor People of Paris** (Col. DB3762/SCM5257) and *Theme from The Threepenny Opera* (DB3761/SCM5256). Lastly, among the many Scottish and Irish releases **Adam Rennie** and his **S.C.D. Quartet** are on Parlo R4165/MSP6231 and **Jimmy Shand** appears on Beltona BL2455.

BOOK REVIEW

How Hi is Mr. Briggs's Fi?

Mr. Briggs's new book on High Fidelity for the amateur has arrived just before it is time for me to go to press. A first perusal shows it to be compounded of the same mixture as before—wit and horse-sense that entertains whilst it instructs. But as it has been written for the inquiring amateur who is not so deeply involved as I am in technical matters, I think it would be in the best interests of all if I were to ask one of our record reviewers to deal with it. I have accordingly handed over the task to Mr. Chislett and I hope he will be able to produce his comments in time for this issue.

The Wharfedale demonstration at Festival Hall, however, just takes place too late to be noticed this month. It will be a particularly interesting affair since, as I understand, Stereoscopic tapes are to be played and we shall therefore be able to compare them directly with a live orchestra.

Later: It was indeed an interesting affair for other reasons besides the one I have suggested above. As Mr. Briggs announced it as his Swan Song, I propose to discuss it rather fully next month. P.W.

High Fidelity: The Why and the How for Amateurs. By G. A. Briggs. Wharfedale Wireless Works Ltd. 12s. 6d.

No-one could more succinctly review his latest book than Mr. Briggs himself does on the last page. "There is no need to write a conclusion to a book for it automatically concludes itself; but it is such a pleasant task that I find it difficult to refrain" says Mr. Briggs and continues later "Looking back at the various chapters I notice that not all have taken on the shape visualised when the book was started, and some of them seem to be abruptly phrased. After a few elementary mathematical calculations I made the alarming discovery that the words printed in a book of this nature cost about 9d. each, so it is sound economy to delete surplus or redundant words from every sentence".

Exactly. But is it always the right words that have been deleted? And illustrations usually cost more than words and what about these? A chapter on "Concert Halls" (and it is the second longest in the book, the longest being "Amplifiers and Tuners") would seem to be extravagant in a volume expressly directed to amateurs, and similarly illustrations of loud-speakers in use thirty years ago do not seem to be of much value however amusing they appear to-day. In a full length treatise or in a book that sets out to trace the full history of the reproduction of sound I would class both as not only desirable but essential, yet in a book for the beginner and intended to be of severely practical value I should have preferred to save some ninespences by deleting or abridging here, and to spend the money so saved on added details on the practical adaptation of Hi-Fi to the home. And unlike some self-constituted experts no one is better qualified than Mr. Briggs to have done this.

The preamble must on no account be taken to mean that "High Fidelity" is a bad book. Far from it. It is an extremely good and valuable book, sound in judgment, based on wide and catholic experience, comprehensive in scope and outlook and generous as well as just to the author's business competitors. And I am thankful that Mr. Briggs did not carry his economy campaign to the extent of expunging the terse, seemingly irrelevant but really illuminating, and often amusing, asides with which he, as usual, liberally besprinkles his main text. W. A. CHISLETT.

CONTINENTAL RECORDS

By LILIAN DUFF

The funny record, like the funny film, seems to be out of fashion. Even the French, who have rather a taste for the gloomy and macabre, complained that the five prize-winners at a recent song festival were all about death, heart-breaks and cemeteries. After this, it seems a little ungrateful not to give a warmer welcome to two long-playing collections, "Une Soirée au Cabaret l'Amiral" (London Ducretet-Thomson D93081) and "25 Centimètres d'Humour" (London Ducretet-Thomson D93082). For both are resolutely comic. **Jean Richard** has made a reputation in cabaret, radio and the theatre with monologues and sketches, sometimes with a musical accompaniment, and the record first named gives a pretty fair idea of his style. Dressed in shorts and a pith helmet, for example, he tells of his adventures as a botanist in Africa, losing his porters one by one, dithering amiably, and (just when he is reaching the point) forgetting the appropriate word. This last joke, like all jokes, tends to become a little thin with wear, but he is a comedian of talent, and once you have seen him—but that, I think, is the catch. To appreciate his performance on disc you need to have seen him in the flesh.

His material, by the way, is all written by **Roger Pierre**, and they used to appear in cabaret together with another young comedian, **Jean Marc Thibault**. Pierre and Thibault may be heard in "25 Centimètres d'humour". The sketches include a special language for dogs, a poem on snobs and the exploits of Cyrano de Bergerac as told by Peter Cheyney and Marcel Pagnol (not in collaboration). They are wittily written but I can't help wishing the performers' exchanges between sketches were not quite so arch.

Gilbert Bécaud is heard in two moods in *Les Tambours et l'Amour* and *Mon ami m'a Trahi* (H.M.V. JOF113)—the first the old theme of the lover forced to go to war, played and sung at top speed; the second a slow wail for the sweetheart lost to a treacherous friend. In neither is he at his best.

Charles Aznavour is well known as a song-writer; **Michèle Arnaud** has a fresh and pleasing voice. They are both heard in "Les Amours de Paris" (London Ducretet-Thomson D93060). The songs, in various moods, are agreeable, but Monsieur Aznavour composes better than he sings. The more familiar songs include *La Complainte des Infidèles*, *Quand on s'aime d'amour* and *Plus Bleu que le Bleu de tes Yeux*.

Those who enjoyed **Patachou's** performance in London recently may welcome a souvenir, "Patachou at the Palladium" (Philips BBE 12031). Her repertoire includes two French medleys of *A Paris*, *La Seine*, *Pigalle*, *Après de ma Blonde* and *Alouette* and longer versions in English of *A Wonderful Guy*, Cole Porter's *C'est Magnifique* and *Hold me, Thrill me, Kiss me*. I know visiting Continental artistes feel they must appeal to a wider audience by using English material, but except for Chevalier, they never sound really happy.

A good selection from Portugal is "Sempre que Lisboa Canta" (Columbia 33CS7). Four popular singers offer different aspects of the Fado from gay to tragic. **Maria de Lourdes Machado** and **Carlos Ramos** are light and charming; **Amália Rodrigues** and **Augusto Camacho**, more dramatic in subject and style, equally accomplished. The accompaniments on guitar and viola are attractive, and I found the whole collection delightful.

TECHNICAL REPORTS

By P. WILSON, M.A.

Pye Amplifier and Control Unit HF25 and 25A. Price 40 Gns.—Pye Ltd., Cambridge.

Specification:

HF25.

Power Output: 25 watts.

Noise and hum: —90 db. on 25 watts.

Harmonic distortion: At 1 Kc/s.;

less than 0.1 per cent at 15 watts.

less than 0.3 per cent at 25 watts.

less than 3.0 per cent at 30 watts.

Damping factor: Adjustable from 35 to infinity.

Frequency response: Substantially flat from 2 c/s to 160 kc/s.

Negative feedback: 26 db.

Sensitivity: 0.5 volts for 25 watts output.

Valves:

2 KT66 (Osram) 1 ECC33 (Mullard)

6L6 (American) 6SN7 (American)

1 ECC35 (Mullard) 1 GZ32 (Mullard)

6SL7 (American) 5V4 (American)

Mains input: 100 to 150 volts and 200 to 250 volts AC, 50/60 c.p.s.

Power consumption: 140 VA.

HF25A

Power required: 6.3V 1.3A and 450V 4.0mA HT (derived from HF25).

Sensitivity: From 3 to 120 millivolt depending on input facility used for 0.5 volt output.

Noise and hum: Approximately —60 db. on 0.5 volts.

Valves: 2 ECC40 (Mullard). No known equivalent.

Controls: (a) Selector (7 positions):

1. Tape.

2. Radio.

3. Microphone.

4. Pickup with compensation for U.S. COL LP records.

5. Pickup with compensation for R.I.A.A. or EUR. LP records.

6. Pickup with compensation for U.S. 78 records.

7. Pickup with compensation for EUR 78 records.

(b) Bass Continuously variable from —12db to +15db at 40 c/s.

(c) Treble Continuously variable from —15db to +12db at 10 kc/s.

(d) Cut Off Filter (4 positions) 4 kc/s, 7 kc/s, 12 kc/s and OUT (no cut off).

(e) Graded Volume Control combined with mains ON/OFF switch (in parallel with switch on HF25).

Weights and overall dimensions unpacked:

HF25 27 lbs. 13½" × 10" × 7"

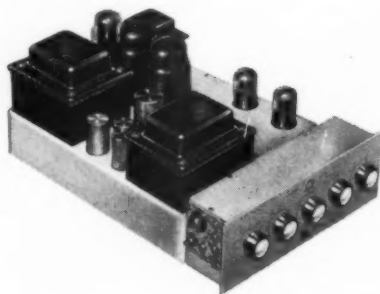
HF25A 2 lbs. 10½" × 4" × 4"

I commented briefly on the attractive specification of this "Provost" Amplifier and "Proctor" Control Unit in my review of the Radio Show last October. Now I have had an opportunity of a home test for a few weeks.

It is of course a development of the PF91 and 91A. In the main, the circuits follow the same pattern of that earlier, well tried and eminently successful design; but the differences are, in my view, quite important. In the amplifier the output stage has been changed from triode push-pull to the ultra linear beam tetrode circuit, with the result that the output power for a harmonic distortion of 0.1 per cent has now gone up from 12 watts to the figures given above. For ordinary home use the change is of little moment; the HF25 is a little more dependable on high peaks, that is all. But the PF91 was particularly good in this respect, anyway.

The changes in the control unit are more significant and I have no doubt at all that the 25A is a distinct improvement on the PF91A. These changes relate to the Selector Switch. In the earlier version there were 6 positions viz: Radio/Tape, Crystal Pickup, Magnetic Pickup for British 78 r.p.m. records, Magnetic Pickup for N.A.B. records, Magnetic Pickup for LP records and Microphone. Now we have 7 positions as shown above, but in addition there is a plug-in unit to compensate for different kinds of pickup. This is altogether more logical and satisfactory.

Suitable units are available for almost every type and make of pickup. That being so, the 4 pickup (or should it be record?) positions on the Selector Switch, combined with but minor adjustment of the treble and bass and, for early records, filter controls, enable a suitable correction to be found for practically every type of record. The provision of no more than 4 switch positions is of course a compromise; but all the differences, not only as between all makes of record but also between the various recordings under the same names, could hardly be covered. In my view, the 4 actually chosen were the best possible in the circumstances.



I also wholeheartedly approve the revised input arrangements. The 91A had screwed terminals for inputs; these are positive and safe but I have found them a bit of a nuisance, particularly as they involved two solder tag connections for each input. An alternative, of course, is the coaxial plug system, but the standard types of coaxial plugs are too large to be convenient for a number of different inputs. So the much smaller telephone type of coaxial plug and socket has been used and is entirely satisfactory.

Another improvement is the provision of a Tape Record socket which enables an output from the stage immediately preceding the steep cut filter to be taken to a tape recorder.

This Control Unit, then, is definitely more versatile than its predecessor; but otherwise the same well-tried circuit is used, including Baxendall type Treble and Bass controls, choke-tuned steep-cut filter and cathode follower output.

One other point about the specification should be noted: there is no provision for external voltage supplies for radio tuning units. This, I am informed, is quite deliberate: The designers believe that such units should have their own power supplies, and the performance of the amplifiers should not be jeopardised by the possibility of connection of unsuitable units. I am inclined to agree with this view, even though I am sure that the regulation of the mains transformer is good

enough to withstand quite a lot of misuse. I similarly agree with the foresight that lies behind the provision of an A.C. mains switch labelled "Motor". This is not controlled by the amplifier on/off switch and its use will therefore not tempt the operator not to switch the motor off at the motor switch, which also retracts the rubber driving wheel. (Continued contact would develop flats and lead to rumble!)

There is in fact not one single respect, large or small, in which I find room for criticism of either design or performance. I do not myself attach so much importance as some people to the possibility of achieving an "infinite damping factor" as compared with one of 35:1, but certainly I know of nothing to be said against it provided it can be guaranteed that the amplifier will remain stable with non-resistive loads; and I have found no sign of instability here.

The performance, then, should satisfy the needs of all reasonable folk, at any rate up to an output power of 15-20 watts. I put the limit there because after 25 watts the overload characteristic shows a sharp rise, and it is wise to keep a good reserve so as to provide for the contingencies of ageing valves etc.

I should also commend two other things. The first is the burnished copper face plate to the control unit, which I find a very attractive finish. The second is the comprehensive and easily intelligible book of instructions. It is so pleasant to find such complete forethought.

Armstrong FM56 Tuner. Price £21 (inc. P.T.)—Armstrong Wireless and Television Co., Holloway, N.7.

Specification:

Size: Panel, 9½ in. by 5½ in.; cut-out required, 9 in. by 4½ in.

Coverage: (Band II, 85 to 95 Mc/s.).

Output: High impedance, 3 volts r.m.s. Max.

Aerial: Input, 70 ohms Co-axial.

Image Rejection: 26 dB.

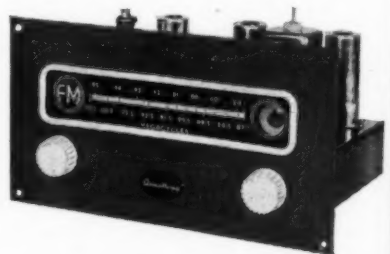
J.F. Rejection: 60 dB.

Power Supplies

Required: 250 volts at 30 ma., 6.3 volts at 2 amps.

Magic Eye Tuning Indicator.

It is now nearly 12 months ago since I listened to the reception from the prototype of this unit at the home of Mr. Tillett, then the Armstrong Chief Engineer. As we walked into the house he just turned on the set, which had been left tuned overnight, and in came the Wrotham experimental transmission, loud and clear. No readjustment of the tuning was necessary.



Now I have a model installed at home and day after day have had a similar experience. Moreover, I find the sensitivity so considerable that I have to reduce the output substantially by means of the A.F. attenuator provided on the back of the chassis. The double beam magic eye, too, is remarkably sensitive. All this tends to quality performance and for this I have nothing but praise.

LEAK

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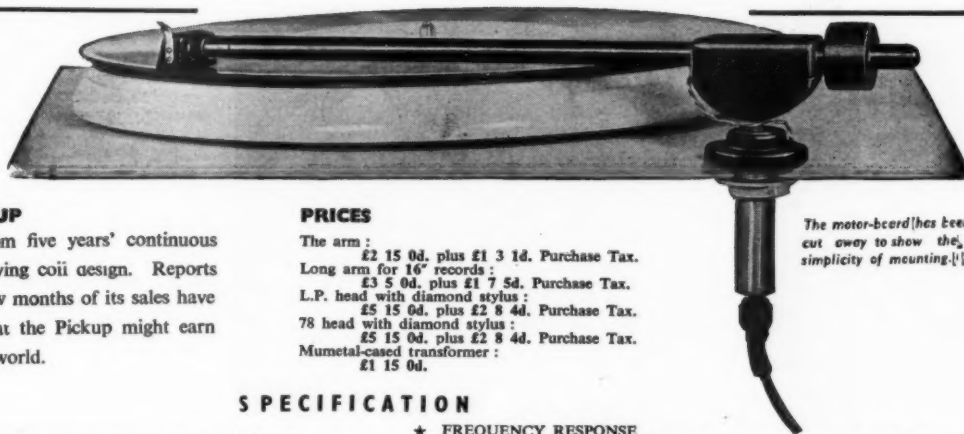
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HIGH FIDELITY EQUIPMENT



The motor-board has been cut away to show the simplicity of mounting.

LEAK DYNAMIC PICKUP

This new Pickup results from five years' continuous development of our first moving coil design. Reports from users during the first few months of its sales have justified our earlier belief that the Pickup might earn recognition as the best in the world.

PRICES

The arm : £2 15 0d. plus £1 3 1d. Purchase Tax.
Long arm for 16" records : £3 5 0d. plus £1 7 5d. Purchase Tax.
L.P. head with diamond stylus : £5 15 0d. plus £2 8 4d. Purchase Tax.
78 head with diamond stylus : £5 15 0d. plus £2 8 4d. Purchase Tax.
Mumetal-cased transformer : £1 15 0d.

SPECIFICATION★ **THE ARM**

This is of advanced design having very low inertia. Friction is kept to a minimum by using a single pivot bearing. The arm is counter-weighted and has provision for plug-in interchangeable heads. An arm-rest is provided.

★ **GENERATING SYSTEM**

Dynamic (moving-coil). Coil impedance approximately 6 ohms, 1,000 c/s. No magnetic material is embodied in the moving parts, and the pickup is free from the inherent distortion of moving iron (magnetic variable reluctance) types. These distortions are also inherent in those dynamic pickups in which the moving coil is wound on a magnetic core.

★ **STYLUS**

Material : Diamond, guaranteed unconditionally not to chip or break. Stylus sizes : LP, 0.001 in. radius + nothing — 0.0001 in. 78, 0.0025 in. radius ± 0.0001 in.

★ **PLAYING WEIGHTS**

Between 2 and 3 grammes for LP. Between 5 and 6 grammes for 78. Automatically adjusted by the weight of the head.

★ **RECORD AND STYLUS WEAR**

These are lower than on any pickup of which we have cognisance. Diamond has a playing life of approx. 100 times longer than sapphire, and because it will take a higher polish than any other material it therefore causes less record wear.

★ **OUTPUT**

The shielded step-up transformer delivers an output of 11 mV for each cm/sec. r.m.s. recorded velocity. This means that an amplifier with a sensitivity of 40 mV at 1,000 c/s will be easily loaded by the pickup from commercial records.

★ **FREQUENCY RESPONSE**

Total variation ± 1 db 20,000 c/s to 40 c/s with the LP head, including transformer (recorded velocity 1.2 cms/sec. r.m.s. above turnover).

Low frequency resonance :

20 c/s ± 5 c/s with our very lightweight arm.

High frequency resonance :

0.001 in. radius Vynil, 21,000 c/s ± 2,000 c/s.

0.0025 in. radius on shellac, above 27,000 c/s.

The frequency response does not change with temperature.

★ **SIGNAL-TO-HUM-RATIO**

It is not possible to specify this important ratio without stipulating the strength of the interfering fields. These fields will, of course, vary according to the installation. However, for the purpose of comparison, measurements have been taken under working conditions, i.e. with various pickups mounted normally within inches of the electric turntable motor and within two feet of a power transformer in an amplifier. The results show that the Leak Dynamic Pickup has a lower hum content than any variable reluctance (moving-iron, magnetic) pickup and a very much lower hum content than a single turn moving coil (i.e. "ribbon") pickup. This confirms what would be expected from theoretical considerations.

★ **DIMENSIONS**

From the centre of the fixing stem to the front of the pickup head, 9½ in. From the centre of the fixing stem to the rear of the arm, 2 in. The height of the pickup is adjustable and it can be used with any turntable.

★ **MOUNTING**

A template of original Leak design is supplied, enabling the pickup to be accurately located on the turntable mounting board. There is a single fixing hole and the stem contains a miniature socket which accepts the plug leading to the transformer (see illustration).

★ **TRANSFORMER**

The transformer has a step-up ratio of 1.80 and is heavily shielded in mumetal. The primary lead is terminated in a plug and a shielded secondary lead is supplied.

**LEAK TL/10 AMPLIFIER AND 'POINT-ONE' PRE-AMPLIFIER**

A superb equipment, renowned everywhere as the leader in low distortion amplifiers. Price 27 gns. complete—a price only made possible by world-wide sales.

LEAK F.M. TUNER UNIT

Trough-line + AFC eliminates drift. Very high sensitivity for fringe area listening. Quieting control plus high fidelity discriminator. Cathode-follower output. Self-powered to operate with any amplifiers. Price £25 plus P.T. £10. 10. 0d.

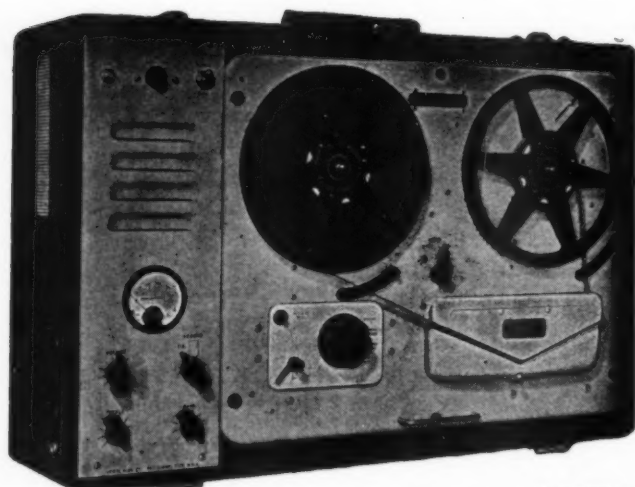
ELECTROSTATIC LOUDSPEAKERS. Reprints of "The Gramophone" article (May, 1955), by H. J. LEAK, summarising his work and findings on Electrostatic and Dynamic Loudspeakers, are available on request free of charge.

H. J. LEAK & CO. LTD., BRUNEL ROAD, WESTWAY FACTORY ESTATE, ACTON, W.3

Telephone: SHEpherds Bush 1173/415 Telegrams: Sinusoidal Ealux London Cables: Sinusoidal London.

To be introduced later in 1956 . . . a loudspeaker system incorporating a balanced push-pull electrostatic treble loudspeaker unit.

VORTEXION TAPE RECORDER



The amplifier, speaker and case, with detachable lid, measures 8½ in. by 22½ in. by 15½ in. and weighs 30 lb.

PRICE, complete with WEARITE TAPE DECK..... £84 0 0

POWER SUPPLY UNIT to work from 12-volt Battery with an output of 230 v., 120 watts, 50 cycles within 1%. Suppressed for use with Tape Recorder.

PRICE..... £18 0 0

★ The total hum and noise at 7½ inches per second 50-12,000 c.p.s. unweighted is better than 50 db.

★ The meter fitted for reading signal level will also read bias voltage to enable a level response to be obtained under all circumstances. A control is provided for bias adjustment to compensate low mains or ageing valves.

★ A lower bias lifts the treble response and increases distortion. A high bias attenuates the treble and reduces distortion. The normal setting is inscribed for each instrument.

★ The distortion of the recording amplifier under recording conditions is too low to be accurately measured and is negligible.

★ A heavy mu-metal shielded microphone transformer is built in for 15-30 ohms balanced and screened line, and requires only 7 micro-volts approximately to fully load. This is equivalent to 20 ft. from a ribbon microphone and the cable may be extended 440 yds. without appreciable loss.

★ The 0.5 megohm input is fully loaded by 18 millivolts and is suitable for crystal P.U.s, microphone or radio inputs.

★ A power plug is provided for a radio feeder unit, etc. Variable bass and treble controls are fitted for control of the playback signal.

★ The power output is 3.5 watts heavily damped by negative feedback and an oval internal speaker is built in for monitoring purposes.

★ The playback amplifier may be used as a microphone or gramophone amplifier separately or whilst recording is being made.

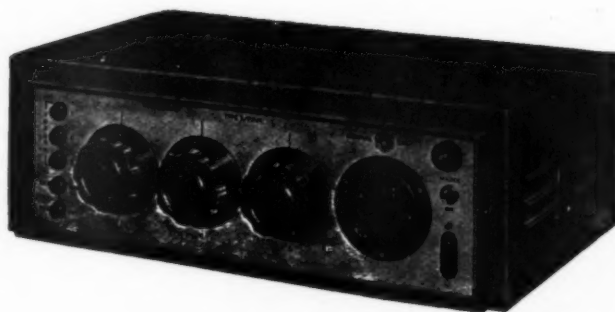
★ The unit may be left running on record or playback, even with 1,750 ft. reels, with the lid closed.

3-WAY MIXER AND PEAK PROGRAMME METER

FOR RECORDING AND LARGE SOUND INSTALLATIONS, ETC.

One milliwatt output on 600 ohm line (0.775V) for an input of 30 micro-volts on 7.5-30 ohm balanced input.

Output balanced or unbalanced by internal switch. The meter reading is obtained by a valve voltmeter with 1 second time constant, which reads programme level, and responds to transient peaks. Calibration in 2 db steps, to plus 12 db and minus 20 db referred to zero level. Special low field internal power pack supplies 8 valves including stabilising and selenium rectifier, consumption 23 watts.



Manufactured by

VORTEXION LIMITED, 257-263 The Broadway, Wimbledon, London, S.W.19

Telephones: LIBerty 2814 and 6242-3

Telegrams: "Vortexion, Wimble, London"

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Special

Mention against m I went t Sunday Donald A Record R one there ourselves I added Pollux", from Mr. and Char Well, p But anyw that on t Trix and with con models th we were more than favourably special vis ham Cour tance. I h in Public and carry high-fideli we have which defi class. Cur this amplifi which from put in the This is th

I like, too, the Florentine bronze finish which matches the control unit of the A10 amplifier, to which indeed it forms a most worthy companion.

The connections to the unit have, of course, been designed to suit this and the other Armstrong amplifiers, but provision has been made to make the unit of more general application. Thus there is a selector plug for adapting the unit to different H.T. voltage inputs and there is an ingenious switching arrangement so that when the tuner is switched off other apparatus (e.g. AM tuner or pickup) may be automatically switched in to the amplifier. I must confess, however, that I did not find the installation instructions clear enough to enable me to proceed without some special examination, and I have recommended that these should be made much more detailed. I find that, by the way, to be quite a common failing. Perhaps it is that I am more simple-minded than most folk.

TECHNICAL TALK

More about the Audio Fair

We have been told by our spiritual mentors that the sins of omission are often more deplorable than the sins of commission. However that may be in the spiritual world, the law of compensation certainly operates powerfully in the gramophone world. Alas, in my rush to get the copy to the printers on the day after the Audio Fair (which happened also to be my last day for going to press), I omitted to mention several exhibitors, and it seems that some may readers have drawn false conclusions from the omission.

Seeing that the list of omissions includes several firms about whose products I have spoken enthusiastically in the past few months—including Armstrong, Mullard, Pamphonic, Pye, Simon and Tannoy—I hope I may be acquitted of any deliberate *lèse majesté*, and convicted only of culpable negligence. It also includes Dynatron, Grampian, Lowther, Rolacelston, Trix and Vitavox of whom I have had little to say so far, but hope to have much more to say in the future.

Special Visits

Mention of Trix reminds me of a story against myself which I really ought to have told. I went to their demonstration room early on Sunday morning along with my old friend Donald Aldous, who writes for the *Gramophone Record Review*. Unfortunately, there was no one there whom we knew, so we introduced ourselves; and for some foolish idea of levity, I added "otherwise known as Castor and Pollux". Like a flash, the retort came back from Mr. Toeman; "Don't you mean Scylla and Charybdis?"

Well, perhaps I did, or should have done. But anyway I can say with complete candour that on this occasion we were not up to our Trix and the barque negotiated the channel with consummate ease. There were two models that attracted my attention, and though we were not able at the time to give them more than a cursory examination, I was so favourably impressed that I have since made a special visit to the Trix showrooms in Tottenham Court Road so as to improve our acquaintance. I had hitherto regarded Trix as specialists in Public Address installations, where efficiency and carrying power are the desiderata and not high-fidelity. But in the Trixonic 800 Amplifier we have a relatively inexpensive 8 watt unit, which definitely comes into the High Fidelity class. Curiously enough, though, it was not this amplifier that first attracted me but a model which from its size and specification one must put in the class just short of High Fidelity. This is the Trixette Table Model, A700. It

is the sort of design that fills a very definite need in the small flat or boudoir, where an ambitious installation would be altogether out of place. My verdict was quite definite and can be summed up in one sentence: for both performance and appearance the Pye Black Box now has a serious rival in the Trixette.

Another special visit I paid last month was to the Philips showrooms where I had a private demonstration of the Novasonic apparatus. This modern proliferation of Graeco-Latin (cum Chinese!) hybrid names, by the way, may seem a little bewildering at first, but it is really quite convenient as a quick means of identification, so long as one does not assume that the various words mean anything in particular. *Hi Fi*, *Ab Fi*, *J.P.F.*, *Orthophonic*, *Novasonic*, and the rest are, I suppose, just as descriptive in their own way as *Jfr*, *912 Plus*, *510*, *Ferrograph*, *Pamphonic* and *Emisonic* are in theirs.

But to return to my special visit. I had been laid up with 'flu when Philips held their Press demonstration a month or two ago, and as they were not showing at the Audio Fair, there was nothing for it but for me to go along to Shaftesbury Avenue. About the record changer and high fidelity 15-watt amplifier there is nothing more to say in a short notice like this than that they come up to the recognised standard. Oh, yes, there is one novel thing I should mention: the illuminated response indicator. The curve of frequency response is automatically shown by a line of light upon a dial; when the response is level the light shows a horizontal straight line, but if the bass is boosted, or cut, the line lifts, or droops, by the appropriate amount on the left and when the treble control is operated the lift or droop shows on the right. Cunning and informative, isn't it?

The thing that interested me most, however, was the loudspeaker system. This consisted of an 8-inch woofer in a corner cabinet with a frequency from 30 to 300 c/s. and two 8 in. high tone projectors, as they are called, which carry out from the cross-over at 300 c/s. up to the limits of audibility. These were arranged to project their sound stream on to the ceiling from opposite sides of the room and in this way a completely non-directional dispersion of sound was secured.

Now a dispersion of this kind is a thing on its own which one either likes very much or altogether disapproves. I have tried the experiment on visitors to my home on more than one occasion. At the one extreme, I have had a coldly analytical wall mounting which excited room resonance only in one direction, and generally gave the illusion of listening through a large open window. At the other extreme I have had speakers mounted in corner cabinets about 15 feet apart, with a bass and middle unit in one corner about 2 feet 6 inches from the floor—and a middle and treble unit in the other corner about 1 foot from the ceiling. The effect of this is to fill the room with warm, sonorous sound, and one seems to be quite close to the source.

The Philips system is the latter principle carried to its logical conclusion. Don't ask me if you will like it. I don't know, but many people certainly do, and declare that after listening to its richness, other systems sound very cold and remote. It is, in fact, a different illusion. The former system gives a sense of spaciousness with the listener some distance away: the latter has a spatial effect with the listener somewhere near the middle of it.

Mea Culpa

Having already in these notes confessed to certain sins of omission, I must conclude for the present with a confession of an error of which a few readers have not been slow to

accuse me! I said in one of my reports that a diamond was a denser material than a sapphire and that a diamond stylus therefore had the greater mass. Now the latter part of the sentence, I am expertly assured, is true, but the earlier part is not: the sapphire is denser, but the sheath in which the diamond has hitherto had to be mounted more than makes up for the difference. I am told, though I do not pretend to be able to understand the reason, that the crystal structure is responsible. But I am no lapidary and have no intimate acquaintance with diamonds in any other capacity, so I had better leave it at that. But no, there is one further comment I will venture upon: if only someone really knowledgeable in the art would apply his mind to the problem, there ought to be possibilities of designing diamond styli which will give a longer response in the treble than sapphires.

The Stereosonic Demonstration

Neither system, however, can give the illusion of definite placing or of transverse motion such as is given by the E.M.I. Stereosonic system. The demonstration of this by H.M.V. at the Royal Festival Hall on April 26th was the most impressive and instructive of all those that I have heard. The affair was staged with great skill and with a full appreciation of the arts of showmanship and the choice of recordings was broad-minded and versatile. It went through the whole range from solo instruments and voices to orchestra and opera on the one hand, and from bands and parade ground noises in the open air to farmyard and fly-past noises on the other. The latter were quite spectacular in their imitation of placing and motion (which, after all, is but a combination of a time element with definite placing). But the former were more revealing both of successes and of the respects in which future developments and improvements may be looked for. Thus I found the Tortelier 'Cello record (with Philharmonia Orchestra accompaniment) and the Oistrakh Violin Solo, with Yampolsky at the piano, entirely satisfying, and the placing in each case of the instrumentalist in relation to the accompaniment was most realistic. The same thing could be said about the Schwarzkopf record of Mozart songs, with Gieseking at the piano, except that at one moment the lady seemed suddenly to jump a foot or two across the stage! A similar sort of thing happened with the piano on one occasion, when Cherkassky, who was playing Liszt's Thirteenth Hungarian Rhapsody, seemed to have to pluck a note or two out of the air from a few feet away. That is magical stereophony!

The balancing of the instruments in the orchestral records I found good; but the recording of the excerpt from *Solomon*, as conducted by Beecham, with the Philharmonic Chorus and Orchestra, gave the curious impression of the singers and instrumentalists being mixed up on the stage together. The excerpts from Act II of *The Beggar's Opera* I found disappointing: the bad boys did not take the road in the direction one would have expected them to go, and the naughty ladies were not very convincing. I had nothing but praise and wonder, on the other hand, for the recording by the Geraint Jones Singers and Orchestra of Purcell's Funeral March for the death of Queen Mary. Geraint Jones's organ record of César Franck's Chorale No. 3 in A minor was also entirely satisfying.

What impressed me once again, and most particularly, was the sheer quality at both ends of the scale that is obtainable by the Stereosonic method; it is, to my thinking, far superior to anything one can do by single channel recording even with a longer frequency range; and I say this all the more positively because on

one or two really heavy passages I could detect an overload in the electrostatic treble units that were being used.

Now I hope no one will run away with the impression from what I have said that the concert was only a qualified success. It was one of the best public demonstration of reproduction that I have ever heard. Most of the listeners, I feel sure, will have come away filled with wonderment, and with the firm belief that the claims made by H.M.V. in the programme had been fully justified, viz. that under the Stereoscopic system:

(1) there is an apparent increase of dynamic range;

(2) the fortissimos for a given measured sound level appear to be louder and the pianissimos softer than when single channel is being used;

(3) a greater degree of reverberation is permissible;

(4) the listener is given a sort of sound picture of the studio;

(5) bass boominess is transformed and one can discriminate, even, between the original sound of a double bass and the reverberation of it in the studio;

(6) there is in general a sense of breadth and perspective and movement and spaciousness, which can be startling in its realism.

The recording also, to some extent, reveals depth as well as breadth, but it does not seem to give the illusion of a vertical dispersion. I wonder why?

Trade Winds and Idle Zephyrs

It is at this time of the year that announcements begin to arrive about forthcoming products for the next season. Already we have received particulars about two new tape recorders that seem to have interesting features.

There is a bureau-type No. 900B produced by **Elon Tape** Development Company and a frequency range of 40 to 11,500 c/s ± 2 db and 4 watts output, at a price of 75 gns. and an AM/FM radio tuning unit to go with it at 20 gns.

Then we have received details of the new **Elizabethan**—56 which has fully automatic press button deck controls. The output is $3\frac{1}{2}$ watts and the price 52 gns. This is a transportable and weighs only 35 lbs.

The first of the new seasons portable record players to be revealed to us has been the latest **Dansette** manufactured by J. and A. Margolin Ltd. It is fitted with the latest type of B.S.R. record changer with turnover pickup and sapphire stylus.

Lastly, there is a novelty in the form of a device for gently placing a pickup (any pickup except autochange) on to the record at any desired place and lifting it off again smartly and without fumbling. It is worked on a pneumatic cushion principle and is known as the **Auriol** Pickup Control. It hails from Vauxhall Mill, Wigan.

CORRESPONDENCE

The Editor does not necessarily agree with any views expressed in letters printed. Address: The Editor, THE GRAMOPHONE, The Glade, Green Lane, Stanmore, Middlesex.

An Acoustical Phenomenon and Critics

In reply to A.R.'s query about the "acoustical phenomenon" on the record of Bach's Passacaglia and Fugue made by Anton Nowakowski, I must say that I had noticed it. As an amateur organist, it reminded me of the first organ I learnt upon at Colne Parish Church, Lancashire, and the stop labelled "Twelfth"

which sounded G when you struck C at an interval of two octaves and a fifth. I know now of course that its purpose is to create the third harmonic. So it is indeed a strange phenomenon when we hear a record in which the foundation tone is lost for a time.

This shows the value of analytical reviews and here I cross swords with Fulmine on his views about the critics. Of course they are extreme in their views. We ordinary mortals have to make our own decisions as to what we buy when all our personal considerations have been assessed. Can we afford to pay such a price, when we can get the same work for less even if the quality is not quite so good. But I wish D.S. had mentioned the "acoustical phenomenon", since I purchased the record on his recommendation and also the "the Little" E Minor which is on the reverse side of the Passacaglia. It would be interesting to know how this phenomenon occurred and was allowed to pass. The record is interesting to an organist who knows the piece and what has happened, but it is misleading to anyone who does not know the work.

Leeds, 6.

LEONARD HARDCASTLE.

Haydn's Notturmo in C

Further correspondence makes it clear that an apology is due to Decca about their Haydn *Notturmo* "No. 2". The record sleeve, which was not sent at the time of review and which I had not seen, does explain the numbering complication, so that my animadversions on companies not identifying or mis-identifying works—often the case still, I fear—do not apply in this instance. I am glad that Mr. Boas's department is on the side of the angels, and trust that he will forgive my initial confusion, which, in the opinion of the omniscient Mr. Robbins Landon, was understandable. But to avoid future misunderstandings, would it not be better to adopt titles which do not require explanation or modification on the record-sleeves, since it is by the titles that dealers and the public identify discs?

London, N.W.11.

LIONEL SALTER.

Mr. Mitchell Replies

I must apologize for not having made an earlier reply to the letter of Mr. D. M. Young which appeared in your April issue. The delay, perhaps, is a measure of my reluctance to engage in a controversy with him. Since your May editorial kindly speaks of me as a "fighter", he will realize that my reluctance has nothing to do with a disinclination to champion my "independent ideas". It is, simply, that I feel there is not much to be gained from a dispute based only on those comments of mine that were quoted by A.R. in his editorial of October last.

I do not mean to imply for a moment that Mr. Alec Robertson—an old friend, to whom I owe much—misquoted or misrepresented what I wrote. On the other hand, I am sure that he would be the first to admit that (1), he chose to quote what most provoked him, and what, in fact, were the most provoking of my remarks; that (2), the remarks appeared in the context of a longish article, and were backed up by a reasonable quote of discussion and developed argument. Mr. Robertson, of course, hadn't room to include the argument, and I haven't room to repeat it here. Mr. Young, I fear, has not had the opportunity to study it, and he is a bit angered by my opinions, into which—inevitably so, in the absence of the supporting article—he reads all manner of sneers, scorn and snobbery, none of which formed part of the original text or were part of my critical intention. I am afraid that it was bound to happen in these circumstances that Mr. Young should

get his "perspective" wrong—it is fatal to launch an assault with no more than selective quotation as a springboard—and I can but assure him that I appreciate to the full the value of the gramophone to more isolated communities and admire the skill of those technicians dedicated to the improvement of the quality of recorded sound. I trust that my article in THE GRAMOPHONE last month—though it was not the "explanation" of my notorious comments promised by the editorial footnote to Mr. Young's letter—will have done something to show him that I am not wholly unaware of the gramophone record's achievement and potentialities.

Since Mr. Young and I would doubtless agree about many a musical matter, it is all the sadder for me to find him writing of "the luxury of concert-going", of the "indulgence" of attending "a concert given by a visiting notability". Listening to his gramophone, we learn, is both more comfortable and more economic. Dare I whisper that it was just this very attitude of mind that I condemned in my article in *Musical Opinion* last August? Then it appears that the gramophone is supreme "in the field of home musical entertainment... Even at the one time ubiquitous piano is fast disappearing, mainly because people are no longer willing to tolerate poor performances". Mr. Young seems to take pleasure in this fact. I deplore it. May I confess that the decline of home music-making—the home pianist's intolerable performances and all—and its replacement by the gramophone was yet another complaint I aired in *Musical Opinion*? Mr. Young, intentionally or no, supports me in my belief that the disc enthusiast can be dangerous. And Mr. Young, I am sure, would not consider himself a member of that "lunatic fringe" mentioned in the May editorial.

How does the argument leave us? Does Mr. Young stick to his Hi-Fi, while I stick to my damnably expensive, monstrously uncomfortable concert seat or obsolete piano stool? Doesn't it all boil down to this? That we too often confuse what should be the two unique aural experiences—the concert hall's (the live performance of any order) and the gramophone record's? Two experiences that should be complementary rather than mutually exclusive? The sooner we recognize the specific merits of each—which is not to say that one experience is not ultimately more valuable than the other—the sooner shall I believe in all those "sane and balanced" people who regularly read THE GRAMOPHONE, like

London, W.11.

DONALD MITCHELL.

The Critics

I find Fulmine's criticism of your eminent critics rather unfair. With regard to Madame Callas, the very sections quoted by your correspondent were commented on as being examples of this artist's art. However, one must beware of adoring too exclusively, as, in any ideal, it is possible to become griggish and it must be realised that priding oneself upon good taste is itself a lapse from taste.

London, W.2.

W. A. JAMIESON.

Auto-Couplings

I was glad to read in your Editorial in the current issue of THE GRAMOPHONE that you invited comment on the subject of automatic couplings. This is a subject on which I have strong views.

This is how I see it—if you are not the possessor of an Auto-Changer then there can be no two thoughts about it. Automatic couplings are just an unmitigated bore, to put it mildly.

"The

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At the charge of or request treated as per word, should be of rep to "Office" (arrive by the for "The Gram London, W. or withdraw responsibility printers' contract.

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If not all telephone f. The current excellently also numerous chamber a form. In worth from in finest H.M.V.) p against ex against ne —K. S. H (Rutlip 25

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Both from the point of view of building up operas and long works and also for playing them through. I personally get more pleasure from my Columbia Operas than any others, not necessarily because they are better recorded but because they are numbered consecutively.

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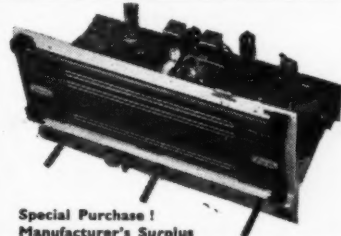
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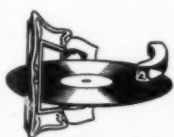
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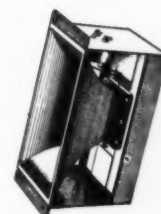
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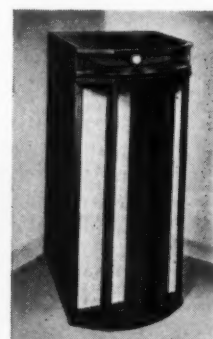
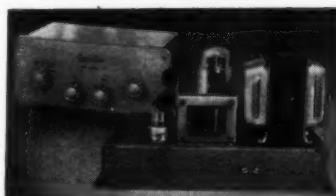


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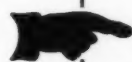
This remarkable unit, fitted in a simple bass reflex cabinet with no "tweeters" or other units, was voted one of the best in the fair—and we are still receiving many letters of praise!

Can we send you full details of this new high fidelity speaker unit? Although specially developed for use with quality amplifiers it costs only £9. At the same time we can send you details of Amplifiers used.

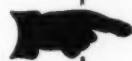
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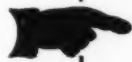
"Treble to Bass
in one unit"



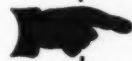
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EXPAND AND



LP 312-2

Laboratory Balanced. The TSL LORENZ LP312-2 is a main bass 12" dia. speaker combined with two LPH65 electro-magnetic high frequency TREBLE units permanently mounted coaxially across the front of the main bass speaker at such an angle to give full spherical binaural response. All are laboratory balanced and matched for perfect tone with a frequency range of 20 cycles to 22,500 cycles essentially level output. To ensure level frequency response the voice coils of the two treble speakers are fed through a specially designed crossover net-work which balances the frequency response of the three speakers as a combined unit.

IMPROVE ANY



LPH 65

The TSL LORENZ LPH65 is the basic treble speaker used in the TSL LORENZ Sound System. Round in shape to ensure smooth melodious sound the plastic cone is fully tropicalised. Special features are the super high flux density magnet of 17,500 gauss and non-perforated back plate.

SOUND SYSTEM

SPECIFICATION LP312-2

	Bass Unit	Treble Units		Bass Unit	Treble Units
Impedance	15 ohms		Fundamental resonance	20 c/s	1,600 c/s
Frequency range	20-22,500 c/s		Flux density	17,500 gauss	17,500 gauss
Power rating	25w		Intermodulation products		Under 0.5%
Peak power rating	40w		Crossover frequency		2,000 c/s
Diameter	12 1/2"	2 1/2"	Finish	Grey and blue vitreous anti-corrosion stove enamel.	
Depth	7 1/2"	2"	Retail Price	£14.19.6d. (Not subject to Purchase Tax).	
Baffle Opening	10 1/2"				
Speech coil diameter	1.5"	1"			

SUPER HIGH FIDELITY THIS YEAR

LET YOUR EARS BE YOUR JUDGE . . . crisp, clear, natural reproduction without coloration with TSL LORENZ speaker units. Ten years ahead in engineering and design this speaker unit will enable you to design and build up a sound system in your own home which will truly add the miracle of LIFE to the magic of music . . .

NO EXTRA COST. You get these extra features at no extra cost with every TSL LORENZ Sound system . . . Greater output and more sensitivity . . . heavy duty over-size speech coil . . . Super high flux magnet . . . Permanently flexible self-damped cone . . . Multi-parameter cone fully tropicalised . . . Sealed in air gaps . . . built-in centralizing device for perfect gap alignment.

IMPROVE YOUR OWN H.F. SOUND SYSTEM.

For those devotees of high fidelity who possess bass speakers fitting one or more LPH65 treble units will greatly extend your range of super fidelity reproduction. They are, without a doubt, the most sensitive and efficient treble reproducers research has revealed to date. The non-perforated back plate ensures that the LPH65 can be used with any other speakers irrespective of make or type without interaction taking place.

SPECIFICATION

TSL LORENZ LPH65 High Frequency cone-horn type treble unit		
Impedance	...	5.5 ohms
Frequency range with suitable high pass filter condenser	...	2,000-22,500 c/s
Power Rating as a single unit	...	3w
Peak power rating as a single unit	...	5w
Diameter	...	2 1/2"
Depth	...	2"
Baffle opening	...	2 1/4"
Price 39/6d. (inc. Purchase Tax)	...	



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Details of BASS-REFLEX enclosures for the TSL LORENZ LP312-2 may be obtained from—

Connoisseur 3 SPEED MOTOR

The turntable with a 4% variation on all 3 speeds

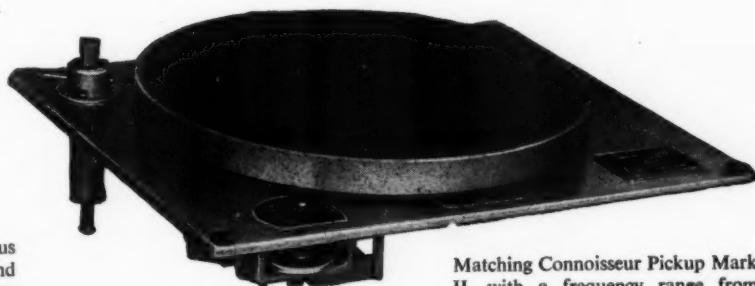
The Connoisseur motor is made for the perfectionist. It is one of the finest turntables in the world.

The speed change is arranged mechanically and gives a 4% variation on all speeds. A synchronous motor, which is virtually vibrationless with low noise level and hum induction, maintains a constant speed at all settings. There is no braking action to obtain speed change.

The 12-in. turntable is lathe turned in non-ferrous metal. The main spindle, which is precision ground and lapped to mirror finish, runs in phosphor bronze bearings.

A sound, precision engineering job, the Connoisseur motor provides the foundation for perfect reproduction.

Price £20, plus P. Tax £8 11s. 0d.



Matching Connoisseur Pickup Mark II, with a frequency range from 20-20,000 cycles : Pickup complete with 1 head fitted with Diamond armature, £8 15s. 0d., plus P.Tax £3 14s. 10d.

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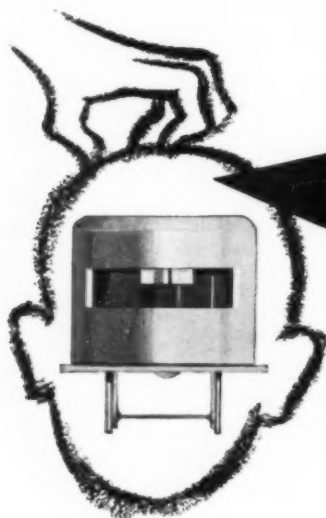
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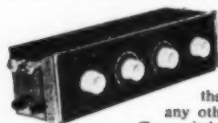


T.S.L. LORENZ Sound System Type LP. 312-2

Consists of a 12" unit and two LPH65 treble units, co-axially placed to give the widest listening angle. Bass and treble units have magnetic systems of the highest efficiency, each magnet having a flux density of 17,500 gauss. This speaker system gives a level response from 20 to 20,000 cycles. No expensive crossover units are required.

Leaflet available giving full details
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Postage and packing 7/6 extra.
SINGLE TREBLE UNITS AVAILABLE SEPARATELY AT 39/6 EACH, plus packing and postage 1/- extra.
Improve your existing speaker system with this unit, giving an output of 2Kc to 20Kc \pm 1db.



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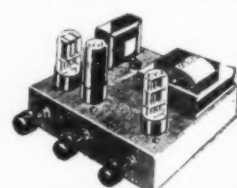
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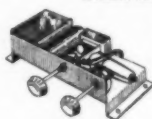
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A steel case is now available, complete with engraved panel, for 21/- extra. The amplifier may be



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COMPLETE IN EVERY
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CASH £40



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- ★ Magic eye recording level indicator.

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The Music-Lover's Guide to PICK-UPS

CRYSTAL

MAKE	TYPE	PRICE
ACOS	Arm, with pillar and base	1 7 8
	HGP/39/1 Head with sapphire for 78 r.p.m. records	2 4 4
	Ditto for microgroove records	2 4 4
	Complete HGP/39/1 Pick-up with two heads (Diamond styli can be fitted to special order)	5 16 4
COLLARO	Studio 'O' Pick-up on Transcription Arm	5 0 5
	Studio 'P' Pick-up on Transcription Arm for Hi-Fi equipment	5 0 5
	Studio 'PX' Pick-up on Transcription Arm for high-gain Hi-Fi	5 7 5
GARRARD	GC/2 Plug-in head	2 5 1
B.J.	Special tracking arm to take B.J. or Acos Crystal, or Decca Heads	3 2 11
	Shell to take Acos, Collaro, Garrard, Goldring, Tannoy and popular American cartridges	1 4 2

DYNAMIC

MAKE	TYPE	PRICE
GOLDRING	Variable Reluctance with '500' T/O Cartridge, low impedance	6 19 0
	500 Cartridge only	3 9 6
	Ditto with two diamonds in place of sapphires (The above are for use only with high-gain equipment)	8 6 10
CONNOISSEUR	Mark II Arm	3 1 5
	Mk. II Head, moving coil with diamond for 78 or LP each head	9 8 5
	Ditto with sapphire each head	4 19 11
DECCA	Transcription Arm	4 12 1
	Matching input transformer	15 9
	(Connoisseur Heads supplied in 25 or 400 ohms)	
LEAK	Standard Arm for all Decca Heads	1 0 11
	XMS High Fidelity Magnetic Head for 78 or microgroove, in all impedances	2 17 4
	LPH Magnetic Head (Magenta) High Fidelity head for LP only (low imp.)	2 17 4
LEAK	Arm only	3 18 1
	Moving Coil Head with diamond stylus for 78 or microgroove each head	8 3 4
	Matching transformer	1 15 0

Styli

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DEMONSTRATIONS

Amplifiers, speakers and pick-ups willingly demonstrated for comparison by means of switching.

H.P. FACILITIES

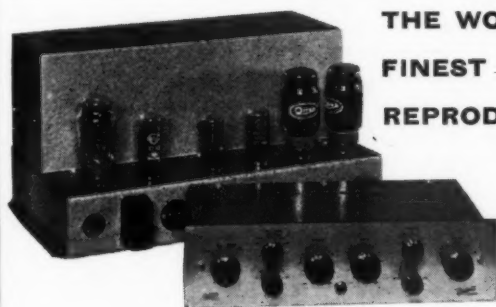
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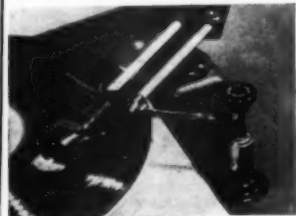
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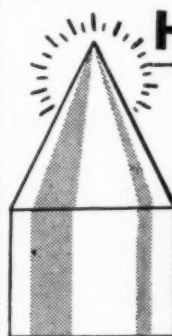
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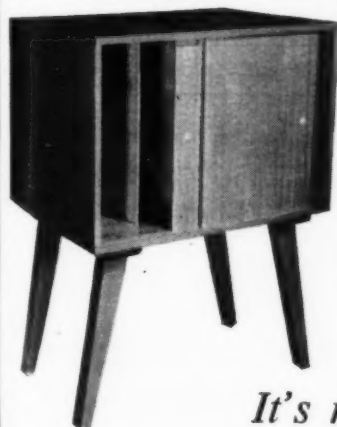
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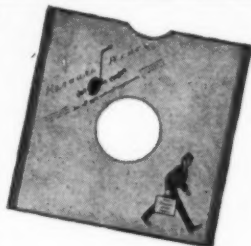
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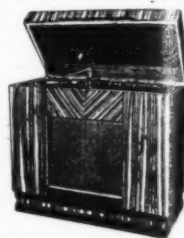
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